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## STADIUM CONCERT AUDIENCE WARM DESPITE COLD

Over Four Thousand Hear Opening of Splendid Summer Series—Arnold Volpe Conducts a Fine Orchestra—Anna Fitzu Scores as Soloist

Jupiter Pluvius handed out (literally) a very cold deal last Sunday evening, but notwithstanding that fact something over 4,000 people found their way to the Stadium of the College of the City of New York to listen to the opening summer concert of the Stadium Symphony Orchestra, Arnold Volpe, conductor; which would seem to be a very strong evidence indeed that there is a genuine desire in New York to hear good music out of the regular symphony season, especially as the whole crowd stayed through from beginning to end of the two hours which the concert lasted. Luckily, the wind was coming from such a direction that the back of the Stadium sheltered the auditors to a considerable extent, and it was warmer within than without.

At last New York has summer concerts in a real summer form. Two years ago Walter Rothwell gave fine concerts with a fine orchestra, but in such a barnlike place—Madison Square Garden—and with such uncomfortable seating facilities ("undertakers' chairs jammed close together), that the physical discomfort detracted greatly from the spiritual enjoyment of the evening. Last year, Pierre Monteux directed a short season in the St. Nicholas Rink, and the elevated trains played the principal part in the programs. But at the Stadium everything is auspicious. There is quiet—that is, New York quiet—and anything more picturesque could not be imagined than the scene presented at the Stadium. On the opening evening a full moon coming up behind the orchestra added to the beauty of the whole. The acoustics were remarkably good. The platform, raised seven or eight feet off the ground and built up in tiers, has been erected in front of the center seats of the Stadium, not too far away, and, contrary to the usual practice, it is plenty large enough to seat without crowding a complete symphony orchestra such as played Sunday evening. There is a sounding board, small enough not to look awkward, evidently very successful in its purpose, for, with the audience seated in a great semicircle and well above the orchestra, as the tiers mount up, even the piano passages for strings—the least audible orchestral sounds—are entirely audible. The human voice, in fact, is heard to great advantage, as Anna Fitzu proved. The lighting has been very artistically done. There is enough light, but no direct glare at any point to annoy either spectators or musicians. In front of the amphitheatre, on the grass floor of the Stadium, there are numerous tables, which give the air of a genuine "pop" concert, even though the low state of the thermometer on Sunday evening tended to keep the ginger pop, cone and peanut business near the zero point.

Musically, the evening left little to be desired. Conductor Volpe has assembled an orchestra which surely is as good as the one that Mr. Rothwell had two years ago; in other words, it is as good an orchestra as ever played in New York, and his conducting Sunday night only confirmed the present writer in the belief which he has held for a long time past, namely, that there is no better leader in New York today than Arnold Volpe. The program is printed in full as a matter of record.

"Pomp and Circumstance" (Elgar), "New World" (Dvorák); "William Tell" overture (Rossini), "Ritorna Vincitor" from "Aida" (Verdi), Anna Fitzu; "Easter Song" from "Cavalleria Rusticana" (Mascagni), Anna Fitzu and Chorus; "American Reveille," a patriotic fantasy for orchestra and chorus (arranged by Arnold Volpe).

"The Star Spangled Banner" began the proceedings, and the vigor and energy of Elgar's "Pomp and Circumstance" made a fine overture for the regular program. The "New World" symphony was splendidly done, quite equal to any hearing in the concert halls here for many years past. The favorite finale from the "William Tell" overture brought a great outburst of applause, and Mr. Volpe's own "American Reveille," a patriotic fantasy for orchestra and chorus, which closed the evening, aroused the audience to great enthusiasm. It introduced the national airs of all the Allies, ending with America, while members of the chorus bore the flags of all the various nations.

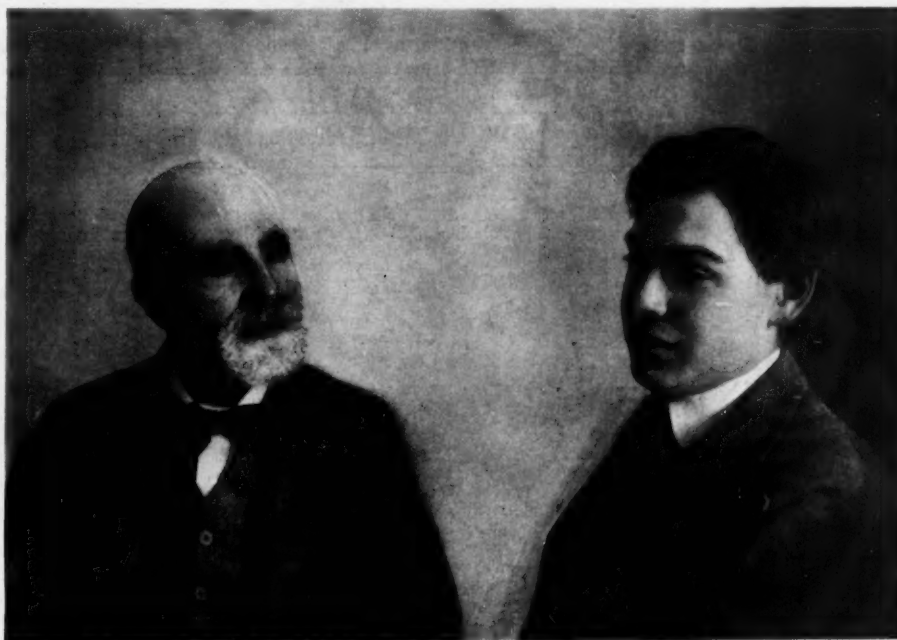
Anna Fitzu was the soloist, singing the familiar aria from "Aida," the Eastern hymn from "Cavalleria Rusticana," with chorus, and three popular numbers which made a great hit—"Tenting Tonight on the Old Camp

Ground," "My Own United States" and "Old Folks at Home." Miss Fitzu was in splendid voice and, as already stated, the acoustics of the Stadium proved to be fine. The outburst of applause which she received and the many recalls proved what the audience thought of her. The chorus was that of the Metropolitan Opera Company, and it showed the result of the splendid training which it has had for so long at the hands of Giulio Setti.

Adolph Lewisohn, who, it is understood, is the principal supporter of the concert series, was in receipt of congratulatory letters last night from Mayor John F. Hylan and the War Department praising the movement to brighten the morale of persons at home.

Mr. Lewisohn was one of those entertaining parties at the tables. Among others were Enrico Caruso, Frances Alda, Mrs. Newbold le Roy Edgar, Mrs. Charles Dana Gibson, Dr. Sidney E. Mezes, Mr. and Mrs. George Gordon Battle, Mrs. Samuel A. Lewisohn, Capt. Francesco Mario Guardabassi, Mrs. Frederic R. Coudert and Dr. and Mrs. Nicholas Murray Butler.

The committee of public spirited women in charge of the concerts is made up of Mrs. Charles B. Alexander, Mrs. Newbold le Roy Edgar, Mrs. Robert L. Gerry, Mrs. Charles S. Guggenheimer, Mrs. Charles Dana Gibson, Mrs. E. H. Harriman, Mrs. Thomas Hastings and Mrs. Charles H. Senff, with Mrs. Guggenheimer as chairman and Le Roy W. Baldwin, as treasurer. The management is in charge of the Metropolitan Musical Bureau.



LEOPOLD AUER AND ONE OF HIS FAVORITE PUPILS, EDDY BROWN.

Taken at the Auer Studio in Petrograd. The young violinist, who returned to America only two years ago, following an exceptional success in Europe, already has a splendid record of engagements to his credit. During the first season he filled fifty engagements, and in 1917-18, sixty-eight. He is already well booked for 1918-19, most of his appearances being re-engagements.

## WOOD STILL CONSIDERING BOSTON ORCHESTRA POST

### New Woodwind Players Engaged

THE MUSICAL COURIER learns, on what has heretofore proved to be unimpeachable authority, that Sir Henry J. Wood, of London, is still under consideration by the board of trustees of the Boston Symphony Orchestra, Inc., for conductor of that organization, and that, further, Sir Henry still is seriously considering the Boston offer. The trouble about Sir Henry's engagement arose, so it is said, not from any disinclination on his part to accept the exceedingly generous Boston offer, but because of some previous obligations already undertaken by him in England, such as the conductorship of certain festivals. Both the Boston management and Sir Henry are trying by all means to secure his release from these engagements, and, if they are successful, the distinguished English conductor will undoubtedly be at the head of the Boston orchestra next season.

Another important bit of news, if true, is to the effect that the negotiations between the trustees and the officials of the musicians' union, which promised to lead to the unionizing of the most famous non-union orchestra in the country, have been broken off and that the trustees have decided that the orchestra shall remain non-union, as it always has been under Major Higginson. It is said that the union officials went so far in their demands as to cause the trustees to lose patience and decline to treat any further with them.

The third feature of the story deals with the replacement of some of those members of the orchestra who have recently been dismissed as enemy aliens. A number of the splendid woodwind players who came to this country with La Musique Militaire, the fine French band which is now making a tour of the American training camps under Captain Gabriel Pares have already signed

(Continued on page 12.)

## NATIONAL CONSERVATORY BILL GIVEN A HEARING

Committee on Education Meets in Washington and Listens to Speeches and Arguments—Members Promise Support at Next Session of Congress

Washington, D. C., June 17, 1918.

A meeting before the committee on education, House of Representatives, which was called for June 17, at Washington, met promptly, with the chairman of the committee in the chair. Notwithstanding that a number of the members of the committee were not in attendance, owing to their exacting war duties, those members present were fully in accord with the two basic points in discussion, and, expressing sympathy with these, also offered many significant suggestions. In fact, the tenor of the whole meeting would show that this movement for the establishment of a National Conservatory of Music and Art, fostered and maintained by the Government of the United States of America, with the mother conservatory in the city of Washington, is not the dream of a few conservatory educated musicians, but, on the contrary, meets with the approval of people of broad view and wide artistic perspective. It was clearly shown during the argument that the American people are at last keenly alive to the value of music in the home, college, school,

in every place where men meet as a vital unit in education, morals and the higher ideals of the people.

Jacob Hyman, civil engineer and music patron, of New York, who has given time, money and great effort to the accomplishment of this bill (which has already been presented to Congress), read a most interesting paper, giving plainly the object and the main reasons for such an undertaking by the American people through their Congress, and plainly showed that the clubs, art, literary, civic and commercial, were offering their endorsement and support to this bill. It was asked by one member of the committee, that as there are many schools of music and conservatories of music throughout the country, some connected with our higher universities, and as it would seem more a State matter, why ask Congress to establish a National Conservatory. The member of the committee lost sight of the basic reason for the establishment of this National Conservatory of Music and Art: to standardize music teaching in all its branches, to establish an institution which would countenance only the best standards of art effort, and give assistance to latent talents.

The chairman of the committee on education, Mr. Sears suggested that a committee of three, men and women, be selected by the original author

of the bill (Mr. Hayman), and that this committee make it its business to draw up a bill so concrete in form and content that, after careful editing, it would stand little chance of being rejected or held over from Congress to Congress. This suggestion of Mr. Sears was given the endorsement of the interested members and artists present.

The bill as presented originally by Congressman Bruckner, of New York, was enlarged upon, and many items and statements were written into it which really lessened the effect of the original bill, as indicated to Mr. Bruckner by Mr. Hayman. The committee of three, as suggested, would arrive at definite understanding as to the two basic objects of the musicians and artists of America, that is: First, establishment by Congress of a National Conservatory of Music and Art in Washington, with a board of governors selected from the highest authorities obtainable in this country; secondly, a standardization of music which would eliminate for all time the obnoxious faker who now exists in the teaching profession in this country and abroad, and the equalizing of charges by teachers.

There were many authoritative and interesting speakers before the committee following the reading by Mr. Hayman of his paper setting forth the object of the meeting, among them being Milton Aborn, a man who has for the past twenty years or more organized and managed many leading opera companies of America, and his analysis of the condition in which he finds available American talent, because of "fake" and unstandardized teaching, was graphic. Archer D. Wood, community singing leader, New York City; Dr. Claxton, A. Celso, Mrs. Sanford, of Florida, and Mrs. David Allen Campbell, member of many clubs in America, among them the National Federation of Music Clubs, gave telling short talks on the subject in hand. Mrs. Campbell in particular drove home many points, and in the end laid before the committee on education a batch of letters and telegrams earnestly

(Continued on page 34.)

## EMIL OBERHOFFER—AN AMERICAN

### A Chat With the Minneapolis Conductor

On a showery May day, a representative of the *MUSICAL COURIER* called on Emil Oberhoffer, the genial conductor of the Minneapolis Symphony Orchestra, in his room at the Congress Hotel, Chicago. The distinguished musician was enjoying his French brier pipe when the interviewer approached him, asking, "How do you feel after the busy season that has just ended so auspiciously with the North Shore Festival?"

"Very well, and only a little tired," ejaculated Mr. Oberhoffer between two huge puffs. "Our season has been a strenuous one, not only at home, but also on the road. On our tour, I directed from memory no less than fourteen different symphonies. At both concerts, afternoon and evening, we played a symphony, and the public seemed to enjoy this new departure immensely. Oh, how do I spend my leisure moments? Well, this season I want to brush up on my French, so at night, between 12 and 3, I read comedies by Molière, and then sleep like a rock, forgetting everything, especially music."

"Speaking of music, may I ask you where you received your musical training?"

"Mostly in America, and also in Paris. You see, I was born in Munich, Bavaria, and, always disliking Prussianism, I left my native country and landed in America when only seventeen years of age. For the past twenty-five years I have been an American citizen, so you see how young I am. After spending six years in the States, I decided to go back to Europe as an American citizen,



EMIL OBERHOFFER,  
Conductor of the Minneapolis Symphony Orchestra.

and to play under Phillips in Paris. I returned to this country later, and you know the rest. You don't wish for a biography, and I don't want an obituary yet."

"Are you not often considered a German, owing to your name?"

#### Orchestra an American Organization

"I have never thought of that. Perhaps I am, as we are inclined to believe that only English, Scotch and Irish names are American, but persons with names of other nationalities are Americans, too. As to my orchestra, it has always been an American organization. No other language than English is allowed on our premises, and though I speak several languages, I use only English to give my instructions to my men. In Madison, Wis., the other day, I had a funny experience. A professor at the university came after the concert to congratulate me, and to my great surprise and dismay, he spoke in German. I answered him in English. He looked surprised, and tried to continue the conversation in German. So I had to ask him to kindly speak in English. I have, of course, many friends among Germans in this country, but those who are not 100 per cent. American cannot have my society. As a matter of fact, I do not accept any invitations anywhere just now, as sometimes one may make a faux pas by calling unsuspiciously on a pro-German."

The reporter snorted at this clever remark and, going back to the same topic, demanded of Mr. Oberhoffer: "Have you no alien enemies in your orchestra?"

"We have some men who, though they have been in this country for many years, have taken out their first papers only, neglecting to take out the others. Now I, for one, do not believe that is forgetfulness. One does not forget to swear allegiance to a country if one really desires to be a citizen of that country. You know that sort of forgetfulness is really funny, to me at least, for as soon as I found out that the United States was a good enough place for me to earn my living in, I made up my mind to be a citizen, in the best sense of the word, and it came to me not today or yesterday, but twenty-five years ago."

"Mr. Oberhoffer, you seem to be quite a patriotic musician."

"Thanks, but not only in words, also in action. In Minneapolis, at home, they know me. The Liberty Loan committee there never asked me how much I wanted to subscribe, but wired me, 'We have put you down for \$2,000 on first loan.' I wired back, 'O. K.' I subscribed to the

second loan through the same committee to \$3,000, and likewise to \$5,000 for the third. I am glad I had the money, and will give until it hurts. To the Red Cross I contributed \$300, that amount having been placed against my name by the committee in charge at home, and it is a pleasure for me to give, having already received so much at the hands of the public."

"Tell me, Mr. Oberhoffer, was it not your orchestra, under your guidance, which played long before this country was at war 'The Star Spangled Banner'?"

#### Played Anthem Long Before War

"Yes, you are right. For a long while we have been playing our anthem, which, of course, should always be sung as well as played. An anthem should be rendered not only by an orchestra, but also sung, as no matter how well it is played, it is only when the words are sung with the true feeling of emotion that they convey that it is given as it should be. I wish audiences would realize that the singing of 'The Star Spangled Banner' is a sacred function that should be performed at the beginning and at the end of concerts, and should never be considered a part of the program, but a tribute to our country; nor should applause be given at its conclusion. Applauding our national anthem seems sacrilegious, no matter how well sung or played it may be. We at home must help the boys at the front. We must do our bit, and feel happy to be able to do so. The singing by Muratore of the 'Marseillaise' is fine propaganda for France. The other night at Evanston he electrified his hearers by his wonderful singing of the French national anthem, and he awoke dormant patriotism. He is doing great work, and his services are more valuable to the

French Government in instilling patriotism here than at the front in France."

"Speaking of France, have you ever conducted an orchestra over there?"

"As I told you already, I was only seventeen when I came to America, so I would have been a little young to have directed an orchestra. Yet, as you may know, in the summer of 1914, I thought I would accept the kind invitation of several European conductors, among them Eugen Ysaye, and go to Europe to direct a few concerts as guest conductor. I had even arranged the program—yes, Franck's symphony was on it—and then, boom! the war was declared. You see, I was not to have the stamp of Europe that seemed until recently so necessary here."

"Mr. Oberhoffer, tell me frankly, do you not think it strange that the Boston Orchestra conductorship was not offered to an American?"

"No, my dear sir; even now only foreigners have a chance at posts of the kind—posts that pay huge salaries. It won't be an American, you may be sure, that will be called to fill that important post. I must tell you, however, that I am not speaking for myself, as the Minneapolis Orchestra is good enough for me. My board likes me and I like them. My men, I believe, love me—I love them. The American public enjoys the Minneapolis Orchestra, and I am happy. So, you see, I am not desirous of a change. Of course, changes are often good, not only for one's self but for others. Perhaps the men of the orchestra would now get new enthusiasm under a new leader. Likewise, I might not ruin another organization; I might even put new life into it. Yet you had better say nothing about this in your interview. It might be misconstrued."

"Not at all, Mr. Oberhoffer; any one with a little gray matter in his cranium will understand your viewpoint. By the way, where do you think you will spend your summer?"

"Near Minneapolis, fishing and studying. As you know, I conduct the symphonies I present from memory, so I always go over them numerous times, and find in them each time something different."

This closed an interesting talk with one of America's most prominent musicians.

R. D.

## "SHORTAGE IN AMERICAN EDITIONS OF CLASSICS," SAYS FLONZALEY QUARTET MEMBER

Before separating for the vacation months, the Flonzaley quartet spent a week at Camden, N. J., making records. Although many tests have been made in the past, according to Adolfo Betti, who remained in New York for a while, this last experience has been the most satisfactory and the records gave pleasure to both the directors and the particular artists. From an educational point of view, these records are considered exceedingly valuable, and they will become more so as time goes on.

Upon being interviewed, Mr. Betti said that he believed that the present was an especially good moment for musical life in America.

"When you think of all the artists who are here and the new ones who are coming all the time, it is not so surprising," he continued. "America is a delightful place. When you meet a foreign artist who doesn't feel at home here, it is because he hasn't been in America long enough to catch the spirit of her people. Should he live in one city longer, he would undoubtedly get a better understanding of the country and its natives. There are so many lovely spots on this side, and equally as many interesting ways of enjoying one's self—so many sports!"

Mr. Betti told the writer that Iwan d'Archembeau, cellist of the quartet, was visiting Alfred Pochon, another member, and his wife, at Front Royal, Va. Later on he said that he himself would spend some weeks in Canada, while Louis Bailly, the viola player, who will remain in America next season, and who took Ugo Ara's place, had not decided just where he was going to pass the summer.

#### Organized Fifteen Years Ago

The quartet was organized about fifteen years ago—in 1903, to be exact—and Mr. Betti likens the organization to a very happy, united family. From one season to another the quartet has watched with interest the development of the American public's appreciation of chamber music.

"The likes and dislikes of the people," said Mr. Betti, "are quite different from those of ten years back. First of all, they ask for much more classics, a taste of the sensational, perhaps, but it is the good, sound music that is in vogue at the present time. The modern music is the very last word, and as the Americans are up to date, they desire to hear it occasionally, but the appreciation of the standard pieces is the best sign of all."

In April the Flonzaley Quartet gave a special concert, under the auspices of the Friends of Music Society, which was devoted to the works of American composers. The work which used to be accomplished by the Kneisel Quartet the members of the Flonzaley Quartet believe is their duty to carry on. Among the contributors to the program were Daniel Stanley Smith, professor of Yale College, and Samuel Gardner, the young violinist, whose compositions have brought

him equal success. Mr. Betti said that the quartet had had splendid success with Mr. Gardner's quartet wherever it was given, and that they had great faith in his future. The works of Kolar of the New York Symphony Orchestra, and Loeffler were also mentioned as being worthy.

#### Need for More Popular Concerts

"I hope in the future," continued Mr. Betti, many more popular concerts will be given. In this country, I don't know if we pay enough attention to the masses. I wish that some of the great musicians would come together and agree upon some plan, whereby the poorer classes could hear the best music in the best possible way. Of course, some few are doing it now—Mr. Arens, for one instance—but I don't think there are enough, considering the vast population. It is the people in the top galleries who start the manifestation of approval always, and why shouldn't they? Don't they think all week of the day they can go to some concert or other?"

Another thing in which Mr. Betti is intensely interested is the shortage of music in this country.

#### Good Chance for American Publishers

"I have tried to get several works in New York," he said, "but couldn't. This is the moment for publishers to get out some American editions of the standard works. It is an opportunity for them to make their own editions of the classical pieces. If this war continues, think what a state we will find ourselves in. There is such a demand for certain things—Mozart and Haydn—that it is a good chance for the American publishers. In Germany, by way of unpleasant example, there are five and six editions of some things, while over here there is not one single edition!"

Last month the quartet played for numerous Red Cross and French benefits. They also played for the soldiers in more than just a few camps. Their experience at Camp Dix was fine and the audience that greeted the quartet was a delightfully appreciative one. The concert was



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THE FLONZALEY QUARTET.



specially arranged under the auspices of the National Committee of Music.

The past season for the quartet was an extraordinary one in every way. The organization was not only engaged for more concerts than ever before, but several cities have engaged them for a series next year, instead of just one concert. No less than thirty-four educational institutions had the pleasure of hearing the organization last season. The three New York subscription concerts will take place on Tuesday evenings, November 26, January 21 and March 11. In commenting upon the quartet's last appearance in this city, H. T. Finck, of the Evening Post, said: "Of the performance it is perhaps sufficient to say that it was as flawless as ever, delighting by the sheer perfection and unity of expression, of which these players have long been master."

J. V.

### CONSTANCE BALFOUR, SOPRANO

**Singer of Broad Experience Will Make New York Her Home**

Constance Balfour, the lyric dramatic soprano, on her several appearances in the East since her recent arrival here, has shown that the reputation she has won as a singer of splendid qualifications during her residence in the Far West, abroad and in South Africa, is in every respect a well deserved one. Only words of praise followed her singing at the Newark Festival and at the New York Hippodrome she won rounds of applause, when she sang there for the Liberty Loan. In fact, all of her appearances only enlarge the circle of her admirers.

Concert, oratorio, recital and opera offer a broad scope for the display of her gifts and ability. In each of these fields she finds herself at home. From earliest childhood she has sung, and her periods of study in Paris, Berlin and London, in addition to that in her own country, have in gratifying manner developed her natural gifts along broad lines. Her residence in the different countries also has brought out her linguistic talent, so that she sings with ease in the original tongue the song and operatic literature of France, Italy, Germany, England and America.

Miss Balfour is known throughout the British Isles, and especially well in London; she refers with pleasure to an extended tour in South Africa with an opera company. She was delighted with her reception at Johannesburg, Cape Town, Pretoria, and well she might be, to judge from the flattering press notices which she received there. At one time, too, she had her own concert company in the Middle West—the Constance Balfour Concert Company.

Since the war, Miss Balfour has been living in California, and in that period has been singing on the Pacific Slope. MUSICAL COURIER readers are familiar with the warm reception which she has received there, as there have been frequent records of her triumphs from correspondents in that section. She was very popular with the club, a reengagement being the rule, and she frequently was heard, too, with the orchestra. The South also has experienced the charm of Constance Balfour's singing and the versatility of her gifts; for example, when, on her way to the East, she stopped in Houston, Tex., and gave a recital, she was welcomed by a capacity house, and a reengagement showed that the anticipations of her hearers had been satisfied.

With her established talents and with the charm of a delightful personality which always wins her friends aside from her vocal talents, it will naturally follow that Constance Balfour will add to the list of her admirers a large percentage of the music lovers of the conservative East.

The soprano is under the management of Daniel Mayer.

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## "ALL SOUTH AMERICAN GIRLS PLAY THE PIANO," SAYS GUIOMAR NOVAES

Guiomar Novaes, the celebrated little Brazilian pianist, says that she began to play the piano at the age of three. That was when she was going to kindergarten. All the simple little marches, waltzes and gavottes her teacher used to play for the children, the little Guiomar used to do on her own piano—by ear. She began to study when she was six and later went over to Europe, where she studied for years under Philipp at the Paris Conservatoire. Her two years' tour of the continent was almost at an end when the war broke out and she returned to her own country. In spite of the fact that she had many European contracts to fill the following season, she accepted the invitation of a friend of the family and came up to New York, which she should not have done until one or two seasons later under other circumstances. That was two and a half years ago and already the fame of the dark eyed pianist is known in every town of musical importance from coast to coast.

In studying the North Americans—as Miss Novaes calls us—she paid them the following tribute: "The North Americans, I find very similar to the English and—the English I like very much!"

Evidence of the American public's mutual admiration may be gained from the fact that the pianist's season just completed included just fifty-one concerts. In spite of the difficulties in transportation, Miss Novaes told the writer that only in one place was she delayed. That happened in Buffalo where she was to appear at the Ladies' Club.

"I was but one hour late in arriving," she said, adding, with a twinkle in her eyes, "but the ladies had so much to say to each other, they didn't seem to mind the unpreventable delay."

"What kind of programs do you find are favored most?" asked the writer.

### Public Likes Different Programs

"The public in every city has different taste. By that I mean each audience has its own favorites. As for myself, I have no favorite. I like very much all—Beethoven, Bach,



GUIOMAR NOVAES.  
The brilliant Brazilian pianist.

Brahms, Schubert, Schumann, Liszt, and the others. The modern music I enjoy, but I must confess it is the classics I prefer. Speaking of audiences and their likes, I find that the New York public likes almost everything. It has so much opportunity to hear everything worth while."

In touching upon the various concerts last season in this city, Miss Novaes expressed her great disappointment at not being able to attend the concert at Carnegie Hall, where Josef Hofmann played and Theodore Roosevelt made an address.

"It was such a fine chance to hear two very great men," was her quaint way of expressing herself.

Gabrilowitsch and Paderewski Miss Novaes admires tremendously. The poet in the latter she says is of much appeal. As for Jascha Heifetz, when the writer asked if she cared for his playing, she said, enthusiastically:

"I like him, o-o-h (a prolonged exclamation) very much."

The little pianist does not believe that an artist can always do justice to his public and compose at the same time. She thinks, therefore, that one must concentrate on one phase of his art—the most potent.

"Look at Carreño," she said, "hers was a brilliant career, yet I do not believe she ever wrote to any great extent. Did she? Yet there are exceptions! For one, Gabrilowitsch, who is conductor, pianist and composer—thrice gifted!"

### South American Girls All Pianists

"In my country, it is very interesting to notice how nearly all the young girls are fond of playing the piano, while in this country, the girls prefer studying singing. I suppose it is the climate which effects this difference. Italy, though, is the place where the wonderful voices are found. We South Americans have the same Latin blood, but it is not for voice development.

### Discusses Her Own Country

"It is amazing to me that you Americans do not know more about Brazil. Down there we read everything about this country and the people. When I tell people that Rio is much like New York, they look at me and laugh. So I asked my sister to send me some postal cards, showing the lovely buildings, etc., to prove what I said was true. Life in South America is easy and we people are fond of literature. French and English are spoken very fluently. Some people understand it better than they speak it because they do not have much chance for conversation."

"The young girls are poetic and romantic and we have some excellent conservatoires for musical education. As for our composers, we have real talent, although, for the most part, they are somewhat hindered by their modesty. One of the greatest of our composers is Henrique Oswald, who over ten years ago took first prize in Paris offered by La Figaro for the best composition. Out of 800 people who competed, his was considered the best piano piece."

### Summer in America

Miss Novaes will spend her summer months in America, probably going to Maine. She likes New York exceedingly well and thinks she has seen nothing in landscape to equal the Palisades and Hudson River. "It is so wild," she says, "and so beautiful. One of the nicest trips I ever made was up the river as far as Newburgh. The only sad spot on either bank was that prison institution, Sing Sing, a little up the river. They told me 1,600 prisoners were there and I thought how sad it must be for them to be in there while we, outside, are enjoying life and the lovely scenery. In my country, we do not have a death sentence. I believe the longest term of punishment is thirty-one years."

### Jacques Jolas, Pianist and Soldier

Jacques Jolas was born in New Jersey, but in his second year the boy was taken by his parents to their native town in Alsace-Lorraine, Vörsbach. There he grew up and attended school. His talent for music was discovered early, and when twelve years old he played the piano in concert. When he was fifteen years old a longing to see his birthplace arose within him, and with his brother Eugene—a writer, and now one of Uncle Sam's privates—he came to New York. The two brothers had a hard time to get along at first, and supported themselves by all sorts of odd jobs. Jacques Jolas worked for a while as pianist of an orchestra in one of New York's best known restaurants, and there, one evening near Christmas, 1915, Willy de Sadler, the baritone and vocalist, chanced to hear him. Mr. de Sadler, a musician of broad education, at once detected his unusual talent and offered him the position of accompanist in his studio and a place in his household, where he would be relieved from the necessity of a daily struggle for existence and would have more time for the further development of his art.

In the summer of 1916, Mr. Jolas accompanied Mr. and Mrs. de Sadler to the Scandinavian countries and shared in their concert tour that summer—Mrs. de Sadler being a soprano with a delightful voice, and a soloist of standing as well as her husband. Returning to America, he was brought by Mr. de Sadler to Teresa Carreño and studied with her until her untimely death; in fact, he it was who had the last lesson from the famous pianist. Mme. Carreño recognized the young musician's unusual talent and gave him of her best. In the season of 1917-18 he played several times at Aeolian Hall, New York, and showed that the faith in his abilities was well justified.

Since the death of Mme. Carreño he has been studying with Benno Scherek, and a few weeks ago abandoned his musical career temporarily to fulfill his duty toward his native land. He is now a private in the National Army, training at Camp Sevier in South Carolina.

### Laurent Chaveaux Locates in New York

Laurent Chaveaux, whose activities in Paris during a period of several years as accompanist in the studio of Mathilde Marchesi have been well known, and who returned to the United States to act as accompanist for several of the leading Metropolitan Opera singers, has been prevailed upon to locate in the metropolis, where he will devote his time to teaching tone production and the higher branches of vocal art, as well as coaching in opera, oratorio and concert. Mr. Chaveaux has opened a studio at 1 West Sixty-seventh street (Hotel des Artistes), in the heart of New York's musical colony, where he will be prepared to meet those who wish to be benefited by a teacher of the Marchesi school.

Mr. Chaveaux appeared in concert at various camps in the South for the benefit of the Red Cross and other war reliefs during the winter season, and recently he accompanied Mrs. Newton D. Baker, wife of the Secretary of War, who sang at the cantonment in Little Rock, Ark., to an audience of 10,000 soldiers.

Several of Mr. Chaveaux's pupils are doing similar work at the cantonments, among them Dona Crissman Gulley, contralto, who appeared as soloist with Sousa's Band; George Moulons, a young Greek tenor, who recently appeared in Washington under the auspices of the Red Cross, and Mme. Chaplin Lloyd, soprano, who is now coaching with Mr. Chaveaux.

### John Barnes Wells Engagements

John Barnes Wells, the tenor, gives a recital at the Normal School of Kent, Ohio, July 11. Soon after he will make a tour of the National Army camps near Philadelphia, and on August 9 he is to sing in Lakeside, Ohio. This week finds Mr. Wells a prominent soloist at the New York State Music Teachers' Association gathering, Hotel Majestic, New York.

## PORTLAND HOLDS MUSIC FESTIVAL

Three Evenings Devoted to Second Annual Event in Municipal Auditorium—Riegelman, Ingram, Kingston, Tuttle, Soloists—Festival Chorus and Symphony Orchestra—High School Organizations Assist—Boyer and Denton Conductors

Portland, Ore., June 10, 1918.

Portland's second annual music festival closed tonight with a brilliant miscellaneous program in the new Public Auditorium, and while the attendance was not so large as the splendid attraction called for, it was sufficient to indicate a deep interest in music and musical affairs. The festival extended over a period of three evenings, as last year. Four soloists were engaged—Mabel Riegelman, soprano, formerly of the Chicago Opera Association and Boston Grand Opera Company; Frances Ingram, contralto, formerly of the Chicago Opera Association; Morgan Kingston, tenor, of the Metropolitan, and Hiram Tuttle, baritone, of Seattle, Wash. As background for the soloists were the Portland Symphony Orchestra, led by Carl Denton and numbering fifty-seven union men; the Festival Chorus of about 250 voices, William H. Boyer, director, and the Portland high schools' combined chorus and orchestras, composed of 500 voices and sixty-eight instrumentalists. The high school students appeared Friday, the second night of the festival, and made a fine impression. It was their first appearance in such an important event and a long step in the direction of arousing public interest in what is being done in music in the public schools. Both the chorus, under the direction of Mr. Boyer, supervisor of music in the city schools, and the orchestra, led by Carl Denton, local representative of the Royal Academy of Music, London, England, and associate conductor of the symphony orchestra, did excellent work, especially considering the fact that music has been given serious attention in the Portland schools only the past four or five years. And now, it may be stated in parenthesis, the six high schools grant credits for music students of accredited teachers.

## The Opening Concert

But, to begin at the beginning. The opening concert, Thursday evening, was devoted to the Portland Symphony Orchestra, the Festival Chorus and two of the soloists, Miss Ingram and Mr. Kingston. All of these triumphed. Miss Ingram's voice is of wide range and of much beauty of tone and her personality proved altogether delightful. She won many encores and she will long be remembered by the music lovers here as one of the real artists it has been their good fortune to hear. Mr. Kingston, who like Miss Ingram was heard here for the first time, soon, too, demonstrated he was all if not more than the glowing advance notices had promised. In the "Pagliacci" aria, "Vesta la Giubba," he revealed great dramatic power and truly thrilled his audience. He, too, had to respond to many recalls. The principal offering on this night of the Festival Chorus was the cantata "Hiawatha's Wedding Feast," by Coleridge-Taylor, with Mr. Kingston as soloist. The chorus sang with splendid precision and delightful nuances. Mr. Boyer, as always, conducted with confidence

and authority, gained partly through his years of experience as conductor of Portland's crack chorus, the Apollo Club. The Portland Symphony Orchestra, under Mr. Denton's expert direction, played Thomas' "Mignon" overture and Rubinstein's "Kammenoi-Ostrow," and also supported the soloists. The orchestra, as usual, won much applause.

## Friday Evening

Friday evening, Miss Riegelman and Mr. Tuttle were the soloists, and the merged high school orchestras gave the instrumental numbers and accompanied the high school students' chorus. Mr. Tuttle, who has studied in Europe and sang in opera there, gave as his first number the "Toreador" song from "Carmen," with accompaniment by chorus and orchestra. Mr. Tuttle has a large, luscious voice of the true baritone quality. For encore after his group of songs, he offered "Love's Old Sweet Song." Of his program numbers "The House of Memories," by Alward, appealed particularly. Miss Riegelman scored a big hit both with vocal equipment and her rare personal charm, and she was recalled time and again. This petite operatic singer has been heard here both with the Chicago and Boston companies. Her numbers were of the lighter vein, but their very simplicity seemed to lend extraordinary attractiveness.

## Saturday Evening

Saturday evening's program afforded opportunity again to hear the Festival Chorus, for it was featured in the Goring-Thomas cantata, "The Swan and the Skylark," with the four soloists participating. It is a decidedly interesting work and formed a fitting climax for the festival, which in every respect was a success.

While the attendance was not to the full capacity of the Auditorium, it must be remembered that the building has a seating capacity of 5,500. It is, however, estimated that the total attendance was 8,000.

## Visitors from Neighboring Cities

A great many visitors from neighboring cities attended, and on Friday members of the Oregon State Music Teachers' Association held an informal meeting and luncheon and discussed tentative plans for the next annual meeting of the association, which will be held in Eugene late next fall.

Much of the artistic success of the festival was due to the sympathetic accompaniments played by Edgar E. Courson, dean of Portland's pianists. Frederick W. Goodrich, dean of the Oregon Chapter of the American Guild of Organists, played the auditorium organ when its tone was desired during the festival. The organ cost \$25,000. Henry L. Bettman was concertmaster for the Portland Symphony Orchestra.

## Purpose of Festival

The program says: "The Portland Music Festival Association was organized and incorporated under the Oregon statutes for the purpose of fostering and developing a knowledge and appreciation of music, not only in Portland but throughout the entire Northwest. As at present organized, the active members consist of the musical organizations of Portland having constitutions and by-laws. Each organization appoints two delegates, and these in turn elect the board of directors. Upon the board at this time are the Portland Chamber of Commerce, the Portland Ad

Club, the Progressive Business Men's Club, the Rotary Club, the East Side Business Men's Club, the Realty Board, the Mayor of Portland and Commissioner of Public Affairs, together with representatives of the several prominent musical organizations.

## Personnel of Management

Following is the personnel of the management: William A. Montgomery, president; Edward Cookingham, vice-president; Frank McGrillis, second vice-president; Charles E. Cochran, treasurer; William Robinson Boone, secretary; Sidney G. Lathrop, executive secretary; Mrs. B. E. Tait, subscription secretary; board of directors, William A. Montgomery, Edward Cookingham, Frank McGrillis, Charles E. Cochran, William Robinson Boone, George L. Baker (Mayor of Portland), Frank H. Hilton.

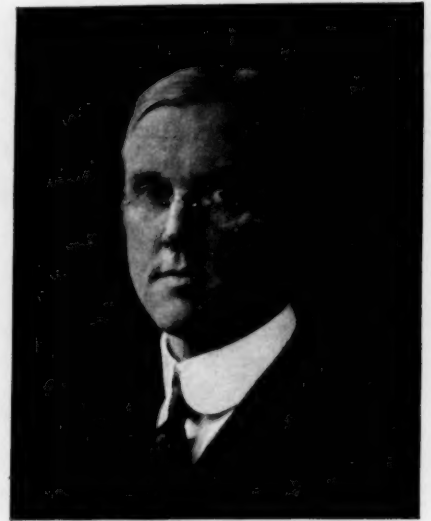


Photo by C. Elmore Grove.

SIDNEY G. LATHROP,  
Executive secretary of the Portland Music Festival Association, Portland, Ore.

Moses Christensen (associate conductor of the Portland Symphony Orchestra), L. M. Lepper, E. Hippely, John Claire Monteith, Frederick W. Goodrich, Charles A. Bigelow, Frank Eichenlaub; program committee, Moses Christensen, Frank Eichenlaub, Frederick W. Goodrich, Mrs. Thomas Carrick Burke, Mrs. Warren E. Thomas; voice committee, William A. Montgomery, John Claire Monteith, William Robinson Boone, George Hotchkiss Street, George Wilber Reed.

According to the new city directory, Portland has a population of 311,000. J. R. O.

## Whitmer Presents Elsie Jenkins in Recital

T. Carl Whitmer presented Elsie Jane Jenkins in a piano recital at Pittsburgh, Pa., Tuesday evening, June 18. Mrs. Percy Taylor, soprano, assisted. The program follows: Sonata, op. 26 (Beethoven), "Woodland Sketches" (MacDowell), "To a Wild Rose," "From Uncle Remus," and "By the Meadow Brook." Miss Jenkins; song, "At Dawning" (Charles Wakefield Cadman), Mrs. Taylor; "Air de Ballet" (Koretschenko), waltz in F (Cyril Scott), "By the Frog Pond" (Seeböck), preludes, Nos. 3, 4, 7 and 20 (Chopin), waltz brillante, op. 34 (Chopin), Miss Jenkins; songs, "The Morning Wind" (Gena Branscombe), "A Bowl of Roses" (Robert C. Clarke), Mrs. Taylor; rhapsody (Beach), "Hexentanz" (MacDowell), postillon from "Magic Lantern" (Godard), Miss Jenkins.

## Reinald Werrenrath and "Flag of My Heart"

The gentleman who recently created a sensation in a Victor store by asking for records "by those two Irishmen, John McCormack and Al McGluck," is evidently on the rampage once more. In a small Ohio town, the beginning of May, a dealer was asked to play Reinald Werrenrath's record of "Peg o' My Heart." Somewhat mystified and confused by visions of the delightful Laurette Taylor, he turned to the catalogue, despite the insistent declarations of the would-be purchaser, who said, "I know darned well what I want, and if I can't get it here I'll go elsewhere." A glance at the catalogue solved the puzzle: the record evidently desired was "Flag of My Heart," the new patriotic song by Gustave Ferrari.

## French Band Plays "U. S. Patrol"

The famous French Military Band, Gabriel Pares, conductor, now touring this country, is playing a patriotic American work, entitled "U. S. A. Patrol," by Harrie A. Peck. The composition, published by the White-Smith Company, opens with a drum and bugle effect, followed by the patrol movement. The trio of the piece introduces "Old Black Joe," "Maryland" and "Arkansas Traveler," finishing with a short and vigorous strain of "Yankee Doodle."

## Niessen-Stone Resting

Matja Niessen-Stone, after a very successful and strenuous season, has left for Long Island, where she will remain until July to enjoy the country for a very much needed rest and recreation. Between times she will visit some nearby camps and give concerts for the soldiers. She will not return to New York to reopen her studio before October first. Mme. Stone will be heard in a New York recital at Aeolian Hall early in the autumn.



ANNUAL MUSIC FESTIVAL,  
PORTLAND, ORE.

(Left) William H. Boyer, conductor of the Portland Festival Chorus. (Right) Carl Denton, associate conductor of the Portland Symphony Orchestra, who conducted the orchestra during the festival (photo by Bushnell). (Below) The new \$600,000 auditorium where the recent music festival was held.





ALBERT WIEDERHOLD.

The well known singer, who went to France over six months ago to entertain the soldiers, under the Y. M. C. A. auspices. In a recent letter, Mr. Wiederhold informs the MUSICAL COURIER that he has decided to remain in France for a longer period. He deprecates the lack of entertainers abroad, and says there are some hospitals where he sang that had had no music in six months previous to the time his party visited them. He does not regret his experience on the other side, claiming that he has never felt better nor been in better voice.

#### Artists to Appear at "Musical Lawn Festa"

A huge "Musical Lawn Festa" will be given for the benefit of several war relief societies, including the American Friends of Musicians in France, at Briarcliff Manor on the grounds of the palatial Spiegelberg country estate, Miramont Court, on Saturday afternoon, June 29.

Although there will be dancing on the lawn and various other forms of entertainment, the main part of the three hour benefit will be devoted to a concert given by Marcia van Dresser, the well known American soprano, assisted by Charles Cooper, pianist, and Tom Dobson.

Miss van Dresser joined forces with Mr. Creel's Bureau on Public Information last Thursday when she sang at the Lyric Theatre in conjunction with the Government propaganda film, "Pershing's Crusaders." She began with an aria from "Aida" and followed with an English group, which concluded with the popular song, "The Bird," by Dwight Fiske. This song, it will be remembered, was inspired at the beginning of the war by the flight of a Curtis biplane over New York City.

#### Vivian Gosnell Booked for Magnolia, Mass.

Mrs. Hall McAllister, of Boston, has engaged Vivian Gosnell, baritone, for a song recital to be given at Magnolia, Mass., on July 12. Mr. Gosnell will include in his program a number of songs by Francis Korbay, which he has been singing with great success, and which met with the particular approval of Mrs. McAllister, who knew the composer when she was a very young girl.

#### Hesselberg Concertizing for Red Cross

Edouard Hesselberg, master pianist, composer, pedagogue and litterateur, late of Toronto, Canada, is at present serving as representative concert pianist at the University School of Music, Lincoln, Neb., and concertizing throughout the Middle West, donating the proceeds to the Red Cross. He is the composer of "America, My Country," the new national hymn dedicated to Woodrow Wilson, which is winning wide popularity.

#### Homer P. Whitford a Bandmaster

Homer P. Whitford, Fellow of the American Guild of Organists, who up to the time of his enlistment in the Forty-sixth United States Infantry Band was organist and choirmaster at the Church of the Good Shepherd, Scranton, Pa., has been made bandmaster of the First Infantry Replacement Brigade, now stationed at Camp Gordon, Ga.

#### Ganna Walska's Reception

Ganna Walska gave a reception at her beautiful home, 114 East Sixty-sixth street, New York, last Monday afternoon, and a number of prominent musical professionals and music lovers were present, among them being Hugo Warlich, Sigmund Spaeth, Dr. Ferry Lulek, Alfred Seligsberg, Sascha Votichenko, William Thorner, Berthold Neuer, Paul Mayer, Dr. Marafioti, Paul Langoni, A. Bagarozzy, Enrico Caruso, Leonard Liebling, Eugen Ysaye, Fritz Kreisler, Mrs. Otto H. Kahn, Mrs. Felix Rosen, Dr. and Mrs. Herman Baruch, Mrs. Pierre Montoux, Mr. and Mrs. R. E. Johnston, Anna Fitzu, Andres de Seguro, Marguerite Namara, Mrs. F. C. Coppicus, Lulu Breid, Dorothy Folliis, Mrs. Helen Fountain, Yvonne Garick, etc.

The charming and lovely hostess presided with her customary tact and amiability and a spirit of musical comradeship and fraternalism marked the reception.

#### Miller-La Forge in Intimate Recital

On Saturday evening, June 22, Rosalie Miller and Frank La Forge gave an intimate recital in the very attractive and artistic studio of Frank La Forge, New York City. Soft lights shining through purple and gold shades gave the subtle atmosphere so needed for the songs of Debussy, which Rosalie Miller sang. Her sympathetic and warm voice lent itself beautifully not only to the Debussy songs, but to the compositions of Foray, Saint-Saëns, Foudrain and La Forge.

Rosalie Miller and Frank La Forge showed an exceedingly sympathetic understanding of the program. All the art, poetry and intelligence so essential to these songs were manifested in these two fine artists, to the delight and enthusiasm of the audience, which was present by special invitation. It was an evening to be remembered in its refreshing seriousness and beauty.

#### Lydia Locke Preparing for Busy Fall

If people are under the impression that her marriage has interfered with Lydia Locke's industrious and careful work in preparation for a great concert and operatic career, they are totally mistaken. The talented soprano has

LYDIA LOCKE,  
Soprano.

not idled a moment and has not allowed her new-born happiness and social position to interfere with her work.

Miss Locke has secured the services of Emil Polak as accompanist and coach, and works with him every spare moment. Mr. Polak accompanied her on her big hunting trip in West Indian waters, which was also her honeymoon trip, lasting six weeks. When in New York, Miss Locke studies daily with one of the best known voice specialists, and coaches during the afternoon with French and Italian masters, devoting, besides, about an hour every day to conversation in Italian and French. At present Miss Locke is on a hunting trip with her husband in Northern New England, and even there time is found daily for at least an hour's work with Mr. Polak.

The programs prepared for next season include excerpts from the great oratorios, as Miss Locke feels that she should be fully equipped to accept engagements for the great festivals next spring. While she, the descendant of Irish parents, is giving a great deal of attention to Irish songs, of which she will make a specialty, she also is giving great attention to American, English and French ballads. It need not be mentioned that she will have a long list of coloratura arias, as first of all she is essentially a coloratura soprano.

Her manager, M. H. Hanson, is taking very great interest in Miss Locke's artistic development, and made the statement that he is convinced that she will astonish America, and that nothing can stop her onward progress.

#### Serato Plays in Rome

Arrigo Serato, the violinist, who had not been heard in his native country for several years, recently gave a concert at the Augusteo, Rome, playing works by Vivaldi, d'Ambrosio and Wieniawski.



## MAY PETERSON

FILLED  
59 Engagements during  
the Season of  
1917-1918

Among them were:

#### Metropolitan Opera:

November 29th, Carmen, Micaela.  
December 3d, Carmen, Micaela.  
December 10th, Carmen, Micaela.  
December 25th, La Boheme, Mimi.  
January 12th, La Boheme, Mimi.  
January 30th, Carmen, Micaela.

#### Festivals:

Milwaukee—With Chicago Symphony, April 1.  
Richmond, Va.—With Russian Symphony, May 1.  
Mt. Vernon, Iowa—Chicago Symphony, May 4.

#### Orchestral Concerts:

Boston Symphony Orchestra ("Mahler's Resurrection Symphony"), January 21-22.  
Re-engagement, February 3.  
St. Louis—Pageant Choral Society, "The Golden Legend," March 12.  
Boston—Cecilia Society, "Children's Crusade," April 18.

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# Technic—Its Three Prime Factors: Mental Impulse, Breath Control, Relation to Song

## FOURTH ARTICLE

### Breath Control—An Analysis of Its Muscular Action and Mental Registration

### Overtone the Positive and True Reflection of the Free Fundamental Tone

### The Relationship of Technic to the Art of Song

By a Well Known Vocal Teacher.

(Copyright, 1918, by the MUSICAL COURIER COMPANY.)

[This article is the fourth and last of a series especially written for the Musical Courier by a well known vocal authority. The first article, which appeared in the June 6 issue of the Musical Courier, had for its subject "What a Teacher of Singing Should Know About the Vocal Organ—the Instrument." The second article, "Teacher and Pupil—Value of Co-operation and the Aid of Mutual Understanding," appeared in the issue of June 13, and the third, "Technic—Its Basic Requirements as the Foundation of All True Art," June 20.—Editor's Note.]

#### Overtone Reflection of Fundamental Tone

In all the years of the use of my own voice, whether it has been in producing a single tone or a phrase, my breath always has been more or less under the complete conscious control of my will and my understanding of husbanding its resources. I became definitely acquainted with the sensation of the different working muscles while inhaling and exhaling by reclining flat upon my back in complete relaxation, recording every sensation of muscular action which was mentally registered. For instance, while inhaling I noticed the first activity to be in the diaphragm. This activity spread down to the abdominal and groin muscles. Then, so far as I could distinguish, little more than half way to the upper part of the chest. In panting, of course, the action was more violent in the diaphragm and in the lower part of the torso. By simply reading the words of a song and attempting to give full expression to them, I found the same activity, only more accentuated with more of the upper part of the chest coming into play. In attempting to sing the song, desiring to carry a sustained phrase, I noticed in connection with the diaphragm and lower torso muscles a very decided activity in the complete chest from the diaphragm up to the base of the throat. During the intake of the breath for singing, there was a decided expansion sideways of the floating ribs, which continued up under the armpits, and a distinct immediate back pressure against or under the shoulder blades. Now, in attempting to maintain the breath in lively control, not allowing the ribs or chest to collapse at all, keeping them resiliently active, but not rigid, I noticed that the muscles in the region of the abdomen and stomach gently relaxed. While exhaling, these muscles, from a point of sensation, seemed to curl under and upward, but continued to maintain a lively and constant support of the chest.

#### Relation of Correct Breathing to Perfect Vocalism

There is no doubt of the paramount importance of fully mastering what is understood by breath control, but I can not subscribe to the statement that correct breath control merely will solve the problem of perfect vocalism. What the right hand and bow are to the violin string, the breathing organism and the breath are to the vocal chords. As little as the violinist feels that the acquisition of correct bowing would insure him a perfect violin tone, just so little should a singer feel that correct breath control will insure him a perfect vocal tone. The attention that a violinist is called upon to give to the technical execution of his left hand, the singer should give in a measure to the consideration of the interfering muscles located in the throat, jaw, tongue, and, decidedly, in the face. To avoid a possible misunderstanding of my position on this question, I will repeat that I fully recognize the danger of pointing out to a student these interferences, which at first may make him unduly self-conscious. However, inasmuch as I firmly stand on the ground that the greatest power is a knowledge of the true working laws, I am convinced that it is absolutely impossible to correct a vocal interference without pointing out the physical cause. For instance, if a pupil persists in stiffening his jaw or if the face shows stress in producing tone, these interferences must be pointed out and, through psychological suggestions, must and can be removed by directing a student's mind from the seat of the trouble. But he must know what has produced such interference even though it may entail a momentary struggle to conquer what has been brought to his notice.

est ideals of his art, the reward of which is the attainment of that goal toward which all are striving—success.

#### Relationship of Technic to Song

In discussing the acquisition of technic in free tone emission, I studiously avoided speaking of the interfering aspect of tone (its quality, character, etc.), so here I will not dwell upon this interfering aspect of song, although the temptation is great. This is a broad field where all may wander—some aimlessly and blindly; others eagerly and reverently. Many will only skirt the edge, while a few will penetrate deep into the very heart of this "terre des merveilles." Beauty, richness, and splendors are found there and in proportion to the natural vision and acquired ability of him who would follow the footpaths that lead into all lands and all fields of endeavor; all experience in that proportion will be enriched by his pilgrimage.

Leaving this subject, we will turn our attention to that which is the real purpose of this article: the relationship of technic to song, the conditions that a student observes in free tone emission which must be maintained in the rendition of a song; the complete relaxation necessary as mentioned in the article on the technic of free tone emission and particularly the physical inactivity of the facial muscles bearing on the pronunciation of the text must also be absolutely maintained. To make this suggestion clearer, let us think of the tone as a silent, flowing river and the words as the boat floating upon it, the muscular disturbances being likened to the rocks and reefs along the river's course which tend to interrupt its even flow. If the pupil shows any physical stress on the face, in pronouncing the text of the song, the physical interferences which the preceding technical studies had overcome, sometimes appear again. The reason for this is that the relation of the consonant to the vowel has not received separate attention. Where every attempt was made in the early studies to have no activity in the throat or facial muscles when producing a free tone or vowel, such conditions must be maintained even when the vowel is prefixed by a consonant. The usual tendency to pronounce a consonant with the back of the tongue causes just those interferences which we will take for granted the work has eradicated in the earlier studies on free tone emission and vowel sounds. At this point it has proven helpful to suggest to the student that he pronounce all consonants with the lips and tip of the tongue—this by the psychological effect of suggestion draws his attention from the back of the tongue and of those muscles which, through our being aware of that action, can so easily become rigid and constitute one element of the many interferences to be avoided. If, then, the student will bear in mind the earlier suggestion of approaching the vowel on the sternum with absolute diaphragmatic or breath support, maintaining complete passiveness in the throat, jaw, tongue and facial muscles, articulating the consonants with the relaxed tip of the tongue and lips constantly, mentally desiring to give vent to the flow of tone, he will find that the usual interferences frequently met with will be eliminated. This is what I term threading the technic into the song, and in the earlier stages of song rendition this course must be followed if the student wishes to receive full benefit from his first studies of free tone emission.

#### Mastery of Technic Expands Power of Expression

Under no circumstances should interpretation be considered at this period of development. The desire to express an emotion before a conscious control of the technical requirements of singing are fully mastered will destroy in a measure the technical control which the student has acquired during his study of the principles of free tone emission. I cannot lay enough stress upon the importance of this element of the work, and just this very element makes the greatest possible demand upon the patience and willingness of the pupil in his study for the highest expression of the vocal art. It is an element which cannot be avoided, no matter what arguments may be presented, and it means for the teacher as well as for the student a maintenance of careful and constant attention to this final stage of the development.

If this natural impulse for emotional expression be suppressed for a time, the pupil will find that the more completely he masters the technic of tone emission in relation to song, the more potent will be his power of expression and that his natural interpretative ability will have an outlet far greater than if he were subjected to the limitations of technical deficiencies. The greater the technical equipment, the wider will be the field of imaginative expression. Then personality, the greatest asset of a singer, will not be curtailed or lost; the usual "artistic" tricks will not be in evidence, and that rarest and most beautiful flower in art—SIMPLICITY—will appear in its full beauty.

# MAURICE

# DAMBOIS

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## FLYING CONGRESSMAN AND FIGHTING VIOLINIST

(From an interview in Giornale d'Italia, Rome, Italy, May 16.)

F. H. La Guardia, congressman of the Fourteenth District, New York, and a captain in the Aviation Service, U. S. A., is today one of the most prominent figures in political and military circles, not only in his own country, but also in Italy, where his stirring speeches on the war, its aims, needs and meaning, have been certainly a most vibrant and potent impetus and stimulation to the Italian people. He has interpreted America to them as, perhaps, no one ever has done before, and drives home those truths which are ventured very rarely by orators. "This is a war of necessity, not of choice," says Congressman La Guardia, "and unless it is fought by the men behind the lines as hard as by the soldiers in the trenches we shall be criminally endangering the successful outcome of the war. Democracy cannot and will not allow itself to be proved such a failure. And a failure it will be unless the man behind the lines keeps his shoulder to the wheel in the great drive for liberty."

Mr. La Guardia is one of the few who has the right to talk, and who knows what to say when he does talk. He has made but few speeches, as his duties as a flier and

man machinery and the crushing out of individualism? With a German peace we would have seen a world wide spreading of that foul and insidious disease which has already sapped the life and spirit out of what was once Teuton art.

"The hand that points the destructive guns on Rheims and gloats over the ruins of a rare Venice is not likely to hesitate to turn the voices of poets and musicians to the task of making hymns of hate for kultur or to be used as propagandists for her espionage system."

Recently the congressman and his aide visited the Italian front to examine and study the methods of aviation as practised there. They were entertained at dinner by King Victor Emmanuel, and also by Generalissimo Diaz, together with members of the Italian General Staff. The generalissimo inquired of Spalding if he was a pilot. "Unfortunately, no, your Excellency," said the violinist. "No, his services are utilized in the service of supplies, for which he is best fitted as a language officer because of his knowledge of French and Italian, and his duties are more valuable in that capacity than to fly," added La Guardia.

"Is that it?" said the general. "Why, then, I will tell you what we will do. When one of our triplanes bombs



LIEUTENANT ALBERT SPALDING AND CAPTAIN (CONGRESSMAN) F. H. LA GUARDIA, COMMANDING OFFICER OF ONE OF THE AMERICAN AVIATION CAMPS IN ITALY.

as commanding officer of one of the American aviation camps in Italy keep him busy during twenty-four hours of the day. Besides this, he is representative in Italy of the joint Army and Navy Aircraft Board, and has proved an important factor in speeding up production by his energy, initiative and fearlessness in cutting out "red tape."

In his work he has been ably assisted by the great American violinist, Albert Spalding, now a first lieutenant in the Aviation Service.

It took a world war to get a Congressman and a world renowned fiddler working together, but I came away with a good impression of the great melting pot which took the best that political and artistic America could give away from their prominent and important life's work, harmonized, orchestrated and harnessed them in Uncle Sam's chariot in the vital and chief pursuit of today—"winning the war."

I asked Spalding if he ever had a chance to keep up his music. "Not much," he replied. "You cannot do two things, and do them properly, at the same time. At the present moment there is more music for me in the factories gloriously grinding out planes and motors than in a symphony of Beethoven. And today I would rather run an office boy's errand for my country, and do it as well as I can, if it is to serve my country, than to play successfully the Bach chaconne, and I would rather hear a well directed battery of American guns blasting the road of peace and victorious liberty than the combined applause of 10,000 audiences. And I want you to believe that the artist in me is not asleep in telling you these things. For it is my conviction that art has as much at stake in this war as democracy. Art depends as much on the freedom of individual thought and action as democracy. How, then, could it hope to endure and prosper in the face of a German peace? The triumph and vindication of a hu-

Vienna, we will put Spalding in the observer's seat, and he can play the American and Italian national anthems on his violin."

### Daniel Visanska Plays in Summit, N. J.

Daniel Visanska, violinist, appeared at a benefit for the Red Cross given at the home of Mrs. Clifford Woodhull in Summit, N. J., on June 6. His playing of the following numbers gave unmistakable satisfaction and pleasure: "Spanish Dance" (Granados-Kreisler), andantino (Martini-Kreisler), allegretto (Bocherini-Kreisler), and minuetto (Porpora-Kreisler). He was also heard in the concerto in A minor (Vivaldi) with organ and piano and an air (Goldmark) for violin and organ, besides a nocturne by Lorenz for violin, piano and organ.

Mr. Visanska leaves today for Old Forge in the Adirondacks to be gone until October 1. He will give a benefit concert there during the summer for the Red Cross.

### Recital at Braun School of Music

Programs are at hand of nine recitals, constituting the seventh annual pupils' recitals at the Braun School of Music, Pottsville, Pa., Robert Braun, director. These took place June 12, 14, 17, 19, 21, 24, 26, 27 and 28. On Wednesday evening, June 19, Helen Rynkiewicz, pianist, and Tom Doyle, tenor, both pupils of Robert Braun, collaborated in an interesting program, and on Thursday evening, June 27, Helen Breisch, pianist, and James Haughney, tenor, also pupils of Mr. Braun, were scheduled for a joint recital.

The programs throughout are well constructed and show a catholicity of taste in selections from standard composers.



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## MARJORIE CHURCH DISCUSSES GODOWSKY'S MASTER SCHOOL

The Only American Graduate of Pianist's Pet Class

As a little girl, Marjorie Church was so musical that her mother couldn't keep her off the piano stool. Nor did Mrs. Church dislike the idea of her daughter becoming a concert pianist; but taught her until she had reached the age of eleven. At the age of twelve, Miss Church gave her first public concert at the old Mendelssohn Hall, New York, which was soon followed by another appearance as soloist with the Volpe Young Men's Symphony at the Belasco Theatre.

Miss Church is one of the most promising of the younger American pianists to make her New York debut this season. Her mental development stands well in advance of her years, and she possesses a thorough knowledge of all things musical that tend toward broadening and furthering her career.

In discussing her student days and how she realized her childish inclination of one day being able to study with the "great Leopold Godowsky," Miss Church said:

"I attribute much of my earlier progress to the efforts of my mother, who taught me herself for five years, and who has always watched over my practising. That in itself, I consider a most valuable help to young beginners who are too liable to become careless when it comes to working by themselves. If the parent does not know the difference between right and wrong, the child is bound to be the sufferer. Don't you think so? Decidedly. Well, after studying with several teachers in this country, my mother and I went to Vienna in 1909. I worked there for a year under Godowsky, but finally tried the entrance ex-

amination for the number. One work was played right after the other, without as much as a second's rest or time for a swallow of water. The public was admitted free to this examination and was forbidden to applaud.

"A New York recital," she laughed, "is nothing in comparison to the strain of one of those examinations. For my contribution I gave such things as a Bach fugue, the Beethoven sonata, No. 109 and a Chopin ballad. When one successfully got through the examination, he was then awarded the state diploma, which was also given in the university."

### Taught in German

The pupils of various nationalities were taught in German. "And such a babble!" is the way in which Miss Church referred to the common language! Before taking the course, those who did not understand the language were obliged to study its difficulties, because the Government required Godowsky to teach in German although at times he did translate a little.

In their efforts to impress a thing upon the pupils' mind, the directors, according to Miss Church, were not over gracious in their manner. At rehearsals with the school orchestra, the director used to scream at the top of his lungs, but the members of the orchestra only laughed at him, so used were they to the method used to acquire results.

### Sophie Menter Admired

In speaking of famous artists of the keyboard, Sophie Menter, the great Liszt pupil, who recently died, was mentioned. In 1911 just outside of Munich, where the old lady lived alone in a peasant's house, the American pianist first met her.

"Even at her age, she spoke of her love for the Americans and her regret that she could not visit their country," Miss Church continued. "Her only companions were a collection of cats, which she used to keep cooped up like so many chickens in the back yard. Her favorite a yellow Angora, she called Zeppelin. The day we saw her she said she had been up all night with Zeppelin who had suffered from toothache. Mme. Menter had also an interesting collection of original manuscripts, including some of Tchaikowsky and Liszt. She treasured a pocket handkerchief of Liszt's stained with blood, which had come from her own fingers after she had played very hard one day. Liszt had bound them up in his handkerchief."



MARJORIE CHURCH,  
Pianist.

aminations for his Master School at the Imperial Royal Academy and was accepted. That school was Godowsky's pet and, as far as I know, I was the only American born graduate of it."

### A Mecca for Pianists

Miss Church in this connection explained that many Americans had studied there but they had never finished. She added that few people knew that it was the mecca for all piano students; Russian, Greek, Rumanian, French, English, etc., and that the once happy friends are now estranged. Some of the old class have, in fact, been killed during this war.

The Master School was limited to fifteen pupils. For each vacancy there were at least twenty applications.

"While the Government," continued the pianist, "paid Godowsky \$20 for one hour's instruction, the pupils were only charged 80 cents per hour, an unusual advantage. These lessons, all in class, lasted from 9.30 in the morning until 1 o'clock. When a big work like the Schumann 'Carnival' was being learned we worked all the morning."

### Listening Class Once a Month

"Once a month there was held what was called the listening class. The pupils were supposed to play an entire new work and render it in a finished style before an audience of from forty to fifty people. However, when Godowsky was out of town on a concert trip, we didn't have a lesson for perhaps a month. After I had studied there for a while, the Government sent several of us to Berlin and London, where we gave recitals and played with orchestras, so as to demonstrate our ability as exponents of the school."

"This class of Godowsky's was for the special purpose of training concert artists. Part of the routine was a public appearance every month and one with an orchestra within the year."

### Examination More Difficult Than New York Recital

"The examination," continued the pianist, "was exceedingly difficult. We had to have an entire program ready of Bach, Beethoven, Chopin, Schumann, Schubert and so on, and the judges chose the pieces which we were to play

"In observing the manuscripts in her possession, one was surprised to note the fine and perfect notation of some compositions and the sprawling appearance of others. It was hard to realize, at the time, that this woman who had owned castles and had the handsomest set of emeralds in Europe, had to sell one of these original Liszt manuscripts in order to keep herself from starving. There she lived modestly, still adopting the style and hairdress (the waterfall) of twenty years ago."

### Played at Kracow

While touring Europe in 1913-14, Miss Church played at the Academy in Kracow, Poland.

"It was most pathetic," said Miss Church, "to see how much the people dreaded to speak the German language. I remember I went into a little shop presided over by an old Polish woman, and when I asked for something in German, she looked at me with flashing eyes and made no reply. Finally, upon understanding the situation, I explained that I was an American and did not know any other foreign language. After that she was very sweet and conversed with me in a beautiful German. There are few Poles who do not ask how to get to America, for that hope is in every breast."

### Fifteenth Century Custom Still Exists

"A lovely custom in that particular city was the playing of quaint tunes on a flageolet every hour by a man who stood on a platform high up in a church tower. An old custom of the fifteenth century! On bitter cold nights, when one couldn't understand how he could blow one note, he sent the most simple, little melodies ringing through the crystal stillness. In that same place there is a monument which was erected by Ignace Paderewski in honor of the last of the Polish line of kings."

Vienna, Miss Church thinks, at that time, before the war, was the greatest city for opportunities. There were so many advantages to hear the best in both concert and opera at such ridiculously low prices. The Vienna Orchestra, she considers, was the best of its kind in Europe.

### Austrians Not Anxious for War

In discussing the present war and its influence on art, the pianist was of the opinion that the people of Austria did not want to be entangled in the turmoil. In conclusion she told an interesting, but true story, how the Emperor first received the information that Austria was at war. Francis Joseph, being very feeble and not mentally strong, did not know that his people were fighting until six months after the war had swept them into its hurricane. When the proper authority thought it was necessary that he should be made aware of the situation, he told him that Austria was at war. To which he replied: "I always knew that we would have trouble with those Germans."

Now that the pianist has made such a splendid showing in New York, it is expected that the new season will offer greater opportunities for her. Certainly Miss Church has every requisite for a successful career—and in her own country at that! J. V.

## THE J. BODEWALT LAMPE MILITARY ORCHESTRA

The latest musical novelty to attract attention in New York is the military orchestra that J. Bodewalt Lampe has planned. It is called military, but it has nothing to do with fighting. It is not a haphazard band gathered from the four points of the compass to go and play to the boys in the trenches. It cannot properly be called a symphony orchestra, because there are too few string players in it. It cannot be called a brass band, because there are woodwind and stringed instruments. If the addition of a certain number of woodwind instruments gives a brass band the right to call itself a military band, then Mr. Lampe would seem to have equally as much right to call the combination of a military band and a string orchestra a military orchestra. The military orchestra itself must not be too small, however, or it will lose its value as an organization capable of producing a variety of tone colors and will resemble the ordinary theatre orchestra, which is so limited in its scope and can get a semblance of power only by the strenuous exertions of all the players in an indistinguishable tonal mixture.

### Fifty Men the Desirable Number

Mr. Lampe's ideal is a military orchestra of fifty men. He maintains that forty is the minimum, and above sixty unnecessary, as the organization might then just as well become a symphony orchestra and have all the literature of the symphony orchestra at its disposal. Mr. Lampe never for a moment believes that his new military orchestra will take the place of the great symphony orchestra. He is prepared to demonstrate, however, that the small concert orchestra and largest theatre orchestra are both inferior in range of tone color and fullness of tone to the military orchestra. His combination of instruments is simple enough; so simple, in fact, that the reader may well ask why it has not been tried before. The answer is equally simple, for it is the available quantity of published music that has settled the selection of instruments for the new organizations.

### The Necessity of String Players

When a conductor started out to form an orchestra, what guided him in his selection of players? He took a score by Beethoven, for instance, and found there were parts in it requiring two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, two trombones, tympani, and strings. There was nothing to indicate how many string players Beethoven wanted, as there is only one part for the first violin, one for the second violin, one for the viola, one for the cello and one for the bass, making five parts in all. According to the score, therefore, he found he must have at least fourteen wind players and five string players. The number of string players is decided entirely by the amount of money the organizer of the orchestra is ready to spend. If he can get about fifty string players to add to his fourteen wind players, he will have a symphony orchestra that is able to do justice to Beethoven. If he is not prepared to have a

large contingent of strings, he had better give up all hope of forming a symphony orchestra, for all the great classical composers have given the strings the burden of their work and have used the woodwind and the brass instruments more for ornament than for structural stability. If the conductor wants to produce the greatest volume of tone with the smallest number of men, let him get a brass band. If he feels like investing more money for a greater variety of effects, let him add a number of woodwind instruments to his brass band and make a military band out of it. Then there is the concert band, which is still less brassy and more reedy. It is a fine organization of mellow tone and capable of making magnificent music. But why not add the melodic expressiveness of the strings to a band that has enough brass to be sonorous when necessary and plenty of woodwind instruments for a great variety of tone colors? That is exactly what Mr. Lampe has done. He has relieved the strings from the task of supplying sonority and of being the foundation on which the entire orchestral superstructure is built.

### New Tone Colors

There are enough strings in the military orchestra to play accompaniments in quieter passages when either a solo voice or woodwind instrument has the melody, but a smaller number of horns, saxophones and clarinets can give a far fuller and solid body of tone than quite a numerous body of string players can make. When all the strings of the military orchestra unite to play a broad, impassioned or expressive melody, and the accompaniment is played by a well balanced, but comparatively small band of brass and woodwind, the effect on the whole is going to be better than if the accompaniments were played by two or three times the number of string players. The result on the military orchestra will be all the beauty of the strings in melodic passages plus the rich, full, organ-like tone of the band of brass and woodwind. Needless to say, any musician of a little experience can imagine the musical effectiveness of such a combination.

### Vested Interests

The business manager, who may be excused for not having a musical imagination, will undoubtedly ask why so wonderfully effective a combination has not been extensively used. To the business man an answer must be given which he can understand. The answer is: vested interests. Macaulay says in one of his essays that if the thermometer had clashed with vested interests it would not have been manufactured. Now, the vested interests in this case are the stocks of the publications on the music dealers' shelves. Music publishers are not in business for the sake of their health or for athletic sports. They must publish music that sells, or shut up shop—music arranged on a piano and violin duet foundation so that the smallest combinations of musicians in the smallest theatres can get the tune and the accompanying harmony and rhythm if there are only the two instruments, a violin and a piano,



in the so called orchestra. All the other instruments are merely so many additions for the sake of sonority. There is a piano in the military orchestra, but it is not there like a negro porter—to carry everybody's luggage. It is there to play harp parts, celesta passages, and do its duty as an instrument with a special tone of its own.

#### Will It Pay?

The business manager will ask how the military orchestra is to be made to pay. Well, that is no concern of the music critic's. Mr. Lampe has a business manager who attends to financial details in the same way that the New York Philharmonic and Boston Symphony attend to their affairs. It is of very much concern to the musician, however, to feel that the new military orchestra has very many and great musical advantages over any other organization whatsoever, with the exception of the grand symphony orchestra of eighty or more players. It is quite possible that the military orchestra will prove more attractive to the general musical public than even the symphony orchestra. A military orchestra of fifty men, according to Mr. Lampe's specifications, consists of piccolo, two flutes, oboe, English horn, bassoon, sarrusophone, solo clarinet, three first clarinets, second clarinet, third clarinet, alto clarinet, bass clarinet, the four saxophones, three French horns, four trumpets, three trombones, euphonium, two bass tubas, timpani, drums and percussion, solo violin, five first violins, two second violins, two violas, two cellos, two basses, a grand piano.

#### The Possibilities

There is no limit to the musical possibilities of such an organization. A symphony orchestra of fifty players would sound impoverished beside the rich sonority of a military orchestra of fifty; and what symphony orchestra of a hundred players has the magnificent, organ-like bass tones of the bass sarrusophone, euphonium, two tubas and double basses of the military orchestra? What orchestra has the beautifully full and mellow tones of the twelve clarinets and saxophones of the military orchestra? Where is the military or concert band that has the inimitable musical expressiveness of the fourteen stringed instruments of the military orchestra? If any musician knows of a better combination of musical instruments for appealing to the public and the profession alike, and at the least necessary expense, it is his duty to lay his scheme before the world for the good of music.

#### "The New Trend of Education"

Adrian M. Newens, of the University School of Music, at Lincoln, Neb., as editor of the music department of the Nebraska Teacher, has an interesting article in the May number of that periodical concerning "The New Trend of Education." Mr. Newens takes up the change in the attitude of educators toward music as a study and discusses the modern conclusion which attributes the same cultural value as is accorded to other academic subjects.



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#### AT THE CHRISTENING OF AMERIGO CRIMI.

Who is seen in the arms of his god-mother, Amelita Galli-Curci. At Mme. Galli-Curci's left is Signora Crimi, and next her is Giulio Crimi, the tenor, Amerigo's parents. Among those in the photograph are Marguerite Sylva, G. Viofara, Giulio Setti, Pasquale Amato, Roberto Moranzoni, Enrico Caruso, Gennaro Mario-Curci, Bruno Zirato, Emilio Roxas and Giuseppe Bamboschek.

"The school authorities in many localities are even going so far," says Mr. Newens, "as to allow school credits for the study of music under outside music teachers, as was recently done in Concord, N. H., in the very heart of conservative New England.

"Of course, this at once brings up the question of the basis upon which school credits are to be granted, and the requirements to be demanded from pupils seeking such credits." In the case of Concord, as it was in many other cities, according to Mr. Newens, the "Progressive Series of Piano Lessons" was selected by the Board of Education as an adequate basis upon which the credits could be granted.

#### Marie Torrence for Chapel Hill Festival

Marie Torrence, the young coloratura soprano, who is touring the camps of the Southeastern districts under the auspices of the National War Work Council of the Y. M. C. A., has just been engaged by the director of the Chapel Hill, N. C., Music Festival as only soprano soloist for the forthcoming festival, on July 10 and 11.

Miss Torrence will participate in the Artists' Night concert, and also sing the soprano part in Gaul's cantata, "Joan of Arc." Immediately after the festival, Miss Torrence leaves for Spartanburg, S. C., to resume her tour of the army camps.

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## MARTHA ATWOOD ON INTERPRETATION

Charming Young Soprano Believes in Studying a Composition From Every Angle Before Attempting to Sing It

Aeolian Hall recitals, especially first ones, are a crisis in the career of any young musician. They seem to be a marking on the crossroads, and as potent in their influence of suggesting a direction as a sign post.

The recital given by Martha Atwood Baker this season at Aeolian Hall, New York, was indeed a decisive showing of the ways in her career. It pointed to so many lovely ways that it was almost a weathervane, minus the flippancy of that instrument. For this singer is a true artist, and when she sang she gave much of truth and spontaneity, of the joy of life, of love and all fine things. So many splendid elementals did she discover in her songs, and bring to light, her audience quickly responded in its appreciation.

Martha Atwood Baker, or Martha Atwood, as she now prefers to be called, because she believes it to be more euphonious and simple to remember, is a woman of vivacious personality. A decadent or abnormal quality in her work would be out of the question. Her viewpoint is of a desire to create happiness. She is a modernist in every sense of the word, but a modernist without a mid-Victorian pose; a modernist who, while believing in effect, believes still more in cause—the cause being hard work and serious consideration. In her repertoire, which embraces over two hundred and fifty songs, there is no verse, no line, whether it be of love, of war, a soliloquy, or a bit of braggadocio, which is treated otherwise than the main theme aside from the musical accompaniment.

"Perhaps I always study the words of my song before I even think of the music, because I have an innate love of poetry which never has been developed adequately. Then, I must get into the mood of the person who was inspired to write the words. No amount of interpretative accompaniment would be sufficient unless I felt the meaning of the text. I must know the thought and feel the mood or moods as they change from one to the other. The emotional vein must be in my power to grasp and blend as a painter would blend his paints, and therefore to express in my voice the tonal colorings.

"Naturally, a text must appeal to me before I can seriously consider it, no matter how lightly it may seem to be interpreted. It must have value, and force as an expression of life. Even a bit of lyric verse may have for me dramatic character, and if it is worth interpreting at all, it is related to life, and either relates, reflects or idealizes it.

"There is a new composer who interests me greatly," said Miss Atwood, taking a piece of music from her piano, "André Fijan. Do you know him? Here is his 'Petit Ruisseau' ('The Little Brook'); I sang it at my New York recital. Its study, as I have made it, will perhaps illustrate the way in which I study a song. It—'Petit Ruisseau'—brings a picture to my mind instantaneously, a lovely, quiet picture—a little brook which was one of the companions of the writer's childhood. The thought of its curved course through the green meadows; the feel of its

cool water, as he waded in it up to his knees, fairly lost in his romancing, is the full possession of a fleeting and exquisitely pure memory. It seems to me that through the entire song there is, in its very quiet, an intense rapture at this rare possession reflected from childhood. As a child, his brook; as a man, a sweet memory—almost a longing to



Photo by Ira L. Hill.

MARTHA ATWOOD,  
Soprano.

go back, yet a pensive realization, underneath all, that to return is impossible.

"Some may say that it borders the ridiculous to imbue with so poignant a feeling verse which tells of pastoral scenes. In answer to that I can but say that I do not know why it be denied that feeling, if it so appeals to the senses of the singer. In style it may be that of a water color, but even in a water color there sometimes exists repression. "In this particular song, when I had imagined my brook, its overhanging trees, its meadows, the thrush, the little

stone bridge, and the old house which it greeted by the way—when I could close my eyes, yet see them all—then, and not before, did I consider the musical setting. I listened to the music as some one played it. Can you imagine my delight to find my previously conceived mind pictures beautifully expressed by the music? At once I was at home with the song. 'Petit Ruisseau' is but one song. I study all my songs in the same way.

"Sometimes, beyond the force of my own volition my mind works, as connected with the texts of my songs. Always I seem to imagine a series of connected yet varied colors, so that I hoard mentally a sort of 'picture film.'

"After all, it's a matter of proportion. In every song there are elemental values. They make for life—rhythmic sense, recurring accents—a general mood; they lend themselves to a stroke which attacks nerves and holds them in thrall, for phrasing, you know, is a matter of nervous chemistry. Even when a song moves on, there are the pauses, the spaces which float outward to the listener."

Miss Atwood has a fascinating way of expressing herself, a way of suggesting with graceful hands, an unconsciously graceful manner, indefinite, and at times almost vague, so that the imagination of the listener is caught and molded almost as she talks. The quality of her expression is perhaps akin to her way of interpreting songs, as it would seem, to her audience. A. S.

## SOCIETY OF AMERICAN SINGERS ANNOUNCES ITS FALL SEASON

William Wade Hinshaw, president and general manager of the Society of American Singers, has just issued an announcement of the next season of that organization, which will take place at the Park Theatre, New York, beginning on September 30 and lasting for eight weeks, with an extension of indefinite length if the patronage warrants.

"We believe that the public is eager to have an opera company of all Americans and only Americans," said Mr. Hinshaw, as he was leaving for his farm at De Ruyter, N. Y., where he will spend the summer before the season. "There are more big American singers of artistic worth than any foreign nation can boast. Why not use them? The Metropolitan does; but that is not the point at issue. We believe the American public wants a season of opera comique—the great midway step between grand opera and musical comedy—and that thousands in the city are longing to hear the operas included in our repertoire. Their lovely melodies and rollicking rhythms are glorious to ears which once heard them and to ears which have been hoping to.

"We believe that the public wants the production staged, not lavishly, but in finest taste. They want great artists, a good theatre and, while they don't want to pay \$6 a seat, are perfectly willing to pay regular theatrical prices. Believing these things, we are taking this important step. It remains for the public to show whether so worthy an institution will have big support."

The Society of American Singers is in its second year. It is entirely co-operative. The artists give their services, though there are guarantors for the initial expenses. The singers will not be paid unless the expenses have been covered, and any profits will be divided among the artists. The roster of members of the Society scarcely overlooks a prominent American singer. It includes Paul Althouse, Elizabeth Althouse, David Bispham, Walter L. Bogert, Ernest T. Carter, Mrs. S. Hoxie Clark, Vera Curtis, Rafaelo Diaz, Geraldine Farrar, Lucy Gates, Mabel Garrison, Julia Heinrich, George Hamlin, William Wade Hinshaw, Louise Homer, Kathleen Howard, Percy Hemus, Karl Jörn, Otto H. Kahn, Margaret Keyes, Willard V. King, Florence Macbeth, Francis MacLennan, Marie Mattfeld, Edith B. Mason, Arthur Middleton, Heinrich Meyn, Albert Reiss, Lila P. Robeson, Marie Rappold, Graham Reed, George C. Riggs, Kate D. Riggs, May Schneider, Marie Sundelius, James Speyer, Maggie Teyte, Charles Triller, Herbert Witherspoon, Reinald Werrenrath and Clarence Whitehill.

The repertoire chosen for the society's fall season is exceedingly interesting, including as it does "Fra Diavolo," Auber; "Daughter of the Regiment," Donizetti; "Mignon," Thomas; "The Elopement from the Seraglio," Mozart; "The Impresario," Mozart (which was the hit of the society's first season); "Tales of Hoffman," Offenbach; "Bruschino," Rossini; "Romeo and Juliet," Gounod; "Chimes of Normandy," Planquette; "L'Enfant Prodigue," Debussy; "The Juggler of Notre Dame," Massenet; Phœbus and Pan," Bach; "Les Precieuses Ridicules," Goetzl; "Philemon and Baucis," Gounod; "Crispino e la Comare," Ricci; "Paul and Virginia," Masse, and the Hinshaw prize opera, "Bianca," by Henry Hadley, who will conduct the work himself. All will be sung in English.

Though it is hardly probable that the society will produce all the operas in the above list, the choice shows an eclectic and a discreet taste, and any one of the works is bound to be of interest. Richard Hageman will be one of the conductors of the season. If the Mozart "Seraglio" is presented, Walter Damrosch is expected to direct it. Henry Hadley, too, will lead other works besides his own, and other conductors will be announced later.

Everything points to a success that is unprecedented, due to the larger place music is taking in every day city life. It is anticipated that a large part of the house will be subscribed for, from the fifty cent to the \$2.50 seats. The officers of the Society of American Singers are: William Wade Hinshaw, president and general manager; David Bispham, first vice-president; Charles Triller, second vice-president; Herbert Witherspoon, secretary and treasurer; George Hamlin, assistant manager.

## AMERICA'S OWN VIOLINIST

## A SUMMARY OF MAYO WADLER'S ART

By Louis C. Elson

"The first appearance of this youthful musical genius was a distinct success . . . His tone impressed through its beautiful quality, its clearness, its resonance. Nowhere were the above characteristics more evident than in the Wieniawski's 'Faust Fantasy,' the opening number. Poise, ease in execution, lightness in and control of the bow arm, good phrasing, all stood forth in the Fantasy . . . He has excellent judgment as to the making of a program. The Juon numbers, new in Boston, were interesting, more particularly the melodious 'Cradle Song'; and the dreaming 'Reverie' of Strauss also revealed the poetic side of the performer."—*Boston Advertiser*.

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ILYA SCHKOLNIK.

The Russian violinist, who was scheduled to appear last night (June 26) as soloist with the Stadium Symphony Orchestra, New York. This young Russian, who has won so much praise wherever he played, has been engaged for a tour of the Middle West and South for the coming season, where he has already been booked for 120 concerts. Before leaving he will fill several concert engagements in New York.

### Copeland and Duncan Dancers

#### Announced for Carnegie Hall

There is extraordinary interest in the three performances which will be given in Carnegie Hall on the evenings of June 27, 28 and 29, by the Isadora Duncan Dancers and George Copeland, pianist. Boxes for these concerts were disposed of almost as soon as the announcement was made, and the public response is already large. When Isadora Duncan first showed the world how to dance spontaneously and naturally she was a unique figure. Now that her genius has put its stamp on six beautiful girls, the inheritors of her art, they are meeting with similar favor. With Mr. Copeland, who takes high rank as an exponent of Debussy and other modern composers, they have made a series of appearances this season, and are now about to start on a tour of American army camps and cantonments. The program for Carnegie Hall will be devoted largely to Chopin and Debussy and will include a number of novelties, among them works of Granados and Moszkowski which have proved particularly popular. Mr. Copeland will play two piano groups. The program for tonight (Thursday evening) follows:

First Movement, Sonata Tragica	MacDowell
Mr. Copeland	
Nocturne No. 2 (Lisa)	Chopin
Nocturne No. 10 (Irma)	Chopin
Etude No. 13 (Lisa)	Chopin
Prelude	Chopin
Mazurka No. 24 (Erica)	Chopin
Mazurka No. 23 (Therese)	Chopin
Mazurka No. 25 (Anna)	Chopin
Etude	Chopin
Rigaudon	MacDowell
Fantaisie—Impromptu	Chopin
Mr. Copeland	
Valse No. 6 (Irma)	Chopin
Valse No. 13 (Margot and Erica)	Chopin
Valse Brillante No. 2 (Therese)	Chopin
Valse No. 11 (Anna)	Chopin
Prelude	Rachmaninoff
Minstrel	Debussy
L'après-midi d'un faune	Debussy
Mr. Copeland	
Suite of waltzes (Ensemble)	Florent Schmitt
Igualeada	Zuerca
El Polo	Albeniz
Tango	Albeniz
Espana	Chabrier
Mr. Copeland	
Marche Militaire (Anna and Ensemble)	Schubert

### Concerning J. Oscar Miller

J. Oscar Miller, head of the voice department at the Greenville Woman's College, Greenville, S. C., who is well known in the concert field as a baritone and violinist, has pointed out an error in the article published May 23, under the heading "The Florida Federation of Music Clubs." During the season of 1913-14, Mr. Miller, who at that time was connected with the Gainesville Conservatory, conducted the chorus of the Philharmonic Society of Gainesville, Fla. In the report published, J. O. Miller was transformed into J. O. Ubbles—no doubt an error of transcription.

### Soder-Hueck Artists Heard at Criterion Studios

Elsie Lovell, contralto, and Walter Mills, baritone, professional pupils of Mme. Soder-Hueck, were heard in a very delightful program of songs at the Criterion Studios, Carnegie Hall, New York, Friday evening, June 21. Rodney Saylor, a decidedly efficient accompanist, and Vera Webster, child pianist, were the assistants.

The program contained a goodly sprinkling of songs by American composers, each of which were well received. As is the case when Mme. Soder-Hueck's pupils sing there was a notable ease of delivery and vocal control. The diction too should be commented upon for its clarity. Miss Lovell and Mr. Mills are the possessors of voice of splendid calibre and they are singers who understand

the value of good tonal quality and the message of the composer as well. All were splendidly received by a good sized audience in the following program: Three old dances (Beethoven), Faccatta (Chaminade), Vera Webster; "Pilgrim's Song" (Tschaiakowsky), "A Dream" (Bartlett), "Mother o' Mine" (Tours), "Old Bill Bluff" (John Prindle Scott), Walter Mills; "Connais tu le pays Mignon" (Thomas), "Psyche" (Paladilhe), "Le coeur de ma mie" (D'Aleroz), "J'ai pleuré en rêve" (Hüe), Elsie Lovell; "To Spring" (Grieg), Hungarian rhapsody No. 2 (Liszt), Vera Webster; "Oh! Red is the English Rose" (Cecil Forsyth), "The Double" (Schubert), "Lay," "Earth Is Enough" (Claude Warford), "Jean" (Burleigh), Walter Mills; "Dream Song" (Claude Warford), "A Heart Mislaid," "The Dairy Maids" (Frank La Forge), "What Is a Kiss?" (Mania Zucca), "The Americans Come" (Fay Foster), Elsie Lovell.

### Schumann-Heink at the Camps

Mme. Schumann-Heink is continuing her singing at the California camps and not only giving unlimited pleasure to her hearers in blue and khaki, but also is winning a series of marvelous personal triumphs. She intersperses her programs with patriotic speeches and both her art and her patriotism are cheered to the echo by Uncle Sam's boys. Major Burwell, Maj.-Gen. Frederick S. Strong, and other high officers eulogized the diva. Major-General Strong said to his men at Camp Kearny:

"Mme. Schumann-Heink is the devoted friend of every one of you. She loves every sailor and soldier in the service of this country. She is soon going to France to sing for the soldiers in the trenches and I am sure we all hope that we may see her there and hear her singing from the battle line in France."

At the conclusion of the concert Mme. Schumann-Heink requested every one present to join in singing the last stanza of "The Star Spangled Banner."

The 143rd field artillery band struck up the national anthem and the diva put her whole soul into singing it, while every civilian head was bared and thousands of soldiers stood at attention. Then she signaled for the great crowd to sing with her and a vast chorus swelled to the melody.

### Anne Griffiths' Pupils Busy

The success of the pupil is one of the best tests of the efficiency of a teacher of voice. A long list of positions satisfactorily filled by pupils of Anne Griffiths, the well known teacher of singing, Pittsburgh, Pa., reflects the excellency of her instruction. Church positions are filled by her pupils as follows: Catherine Leech, soprano, Shady-side Presbyterian Church; Rebecca Hepner, soprano, Rodef Shalom Temple; Clara Huhn and Mrs. Wyatt Brown, soprano soloists, Episcopal Church of the Ascension; Ethel Barth, soprano, and Marie Lanz, contralto, Knoxville Presbyterian Church; Velma Kaster, contralto, Brighton Road Presbyterian Church; Rhoda Draper, soprano soloist, Emmanuel Episcopal Church, N. S.; Lena Powell, soprano soloist and director, Swissvale U. P. Church; Mary Lee, soprano soloist, Manchester Presbyterian Church, N. S.; Esther Griffiths, soprano soloist and director, Methodist Church, Elwood City, Pa.

Well known professionals who have worked with Miss Griffiths this past season are: Vida McClure, soprano, Highland Presbyterian Church; Mrs. Granville Filer, soprano, East Liberty Presbyterian Church; Rose Leader



WILLIAM JAQUINS.

A young tenor, pupil of Mrs. H. H. Bellamann, Chicora College, Columbia, S. C. On the evening of May 4, he was heard in an interesting recital at the college and featured Penn's "The Magic of Your Eyes," a song that was especially well suited to his "voice of rare beauty, high, clear and liquid in quality," according to a local paper.

Chislett, contralto, Shady-side Presbyterian Church; Elizabeth Bell, contralto, First U. P. Church, Carnegie, Pa.

### Central Concert Company's Attractions

With justifiable pride the Central Concert Company, Inc. (Detroit) announces that it will present at the new Arcadia Auditorium in 1918-19 the greatest combination of artists ever offered the Detroit music loving public. The list of concerts and artists is as follows:

October 15—Enrico Caruso, Pasquale Amato, Claudia Muzio, Genaro Papi, director of orchestra.  
October 29—Margaret Matzenauer, Maud Powell, Frank La Forge.  
November 12—Maria Barrientos, Maurice Dambois.  
November 19—Anna Case, Mildred Dilling.  
December 10—Max Rosen, Mischa Levitzki.  
January 7—Ethel Leginska, Nina Morgana.  
January 21—Louise Homer.  
February 4—Louis Graveure, Anna Fitziu.  
March 25—Artists to be announced later.

There is not a name on the list which is not representative of recognized and distinguished art. The securing of Caruso for the first concert was nothing less than a managerial triumph.

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**SAMUEL GARDNER,  
AMERICAN COMPOSER**

By Edward Kilenyi

We are constantly being told that we live in a progressive age. We are told it so often that most of us believe it. But apart from the fact that we possess a few useful machines and a large number of destructive ones not known to our ancestors, we would find it hard enough to tell in exactly what ways we have progressed. There is art, for instance. One could start a nice, lively debate on the question of whether the artist is better or worse off today than he was a hundred or two hundred or five hundred years ago, as the case may be. In the old days the artist wore his hair and fingernails long and lived in a garret. Personally, I don't believe he did anything of the kind; but I hesitate to upset a romantic tradition. Starving to death is such a romantic stunt—except, of course, for the starver, who doesn't count anyhow, seeing that he is an artist. But the artist of today is an unromantic person with no touching predilection for starving to death in a garret. Besides, nobody but a millionaire can afford to live in a garret nowadays. So the artist now lives in a steam heated (sometimes) flat, writes business letters on a typewriter, patronizes the barber regularly, and occasionally runs a factory or a dry goods store as a side line.

**Garrets Old Fashioned**

However, the point I am driving at is that the artist today lives in a commercial age and is inevitably influenced by it. The natural desire to make a comfortable living for oneself and the family one has, or hopes or expects to have, is subconsciously emphasized tremendously by the conditions under which one lives. There is today, I think, a driving force such as was never known before, urging the artist to the commercialization of his art. This is obviously true of the pictorial art. It is less obviously but equally true of the art of music. Music today is a big business offering regular jobs, some of them very good jobs, to a big army of trained musicians. And the tendency of the young musician is naturally to seek one of these jobs in order to avoid the romantic garret experience already mentioned. All very well if the musician is just a routine player whose ambition is simply to make a decent living, or perhaps in the course of time to rise to the dignity of a conductor or soloist in a small way. But if he has creative ambitions the danger is very great. He is apt to fall into a rut, to become a mere artisan, to lose the fine sensitiveness and the inspirational urge essential to the creative artist. Really, the garret would be better.

I was led to think of these things by talking with Samuel Gardner, the young violinist and composer. Not that he ever starved to death in a garret. But, figuratively speaking, he made that choice. His exceptional talent as a violinist, opened up to him when he was very young the opportunity of making a lot of money by commercializing it. He was constantly being urged to do it by people who considered themselves his friends. The temptation was great, and there was always the danger that in refusing to do it he was turning down his great opportunity and condemning himself to poverty and obscurity. But he had strength enough to make the choice; and as a result he is now beginning to make a whole lot of noise in the world of music. So I am writing the following slight sketch of his career as an example to the faint of heart.

**No Silver Spoons**

He was brought over here from Russia at the age of two; and there were no silver spoons or anything like that in his baggage. As he grew up and began to study music he didn't have the luxury of a sojourn at a European conservatory, whence he might emerge with grand prizes and testimonials and the endorsement of Professor Muckamucksky, at the mention of whose august name every musical snob from Maine to California bends the knee. But he had what thousands of young Americans have—the chance to get a good musical education right here in this benighted country. He studied with Loeffler and Winteritz in Boston and with Kneisel and Goetschius in New York. When he finished his violin studies with Franz Kneisel at the Institute of Musical Art, he faced the great difficulties which every aspiring soloist has to encounter after he has completed his schooling; he faced more than the usual difficulties, as a matter of fact, seeing that he didn't possess a testimonial to his genius from one of the grand high professors above mentioned. But talent, tenacity and seriousness are bound to attract some encouragement sooner or later; and by and by young

Gardner drew to him a number of useful friends, among them Dr. Frank Damrosch. Eventually he was able to give a recital in Aeolian Hall. This recital made him talked about, and he began to attract more and more notice as a violinist. But he had been through a hard school. To acquire his musical education he had been obliged to struggle against many and serious obstacles. So success and flattery didn't turn his head worth a cent. He had a goal in view, and his career as a virtuoso he regarded as merely a station on the way.

**A Creative Artist**

His goal was—and is—creative achievement. All the time that he was winning laurels as a violinist he was pounding away at his theoretical studies under the direction of Dr. Percy Goetschius, with all the humility of an obscure student and all the untiring persistence of the devoted artist. His work as a performer brought him into close and constant touch with the great masters, and he studied assiduously their ideas and methods, absorbing

everything they had to give him. While he was on the road concertizing he studied steadily the technic of composition, and when after his long tours he returned to New York, he always carried in his baggage a number of compositions he had written in the interim. Many of these were played from year to year at the student concerts of the Institute of Musical Art. At the last concert a quartet of his composition appeared on the program. The concert was attended by many prominent figures in the musical life of New York who were interested in the young composer. Among these was Mr. Betti, first violinist of the world famous Flonzaley Quartet. Betti was so much taken by Gardner's composition that he immediately asked for the manuscript and took it away with him. Subsequently a movement from this work was played by the Flonzaley Quartet at a concert given by the Society of the Friends of Music. It placed Gardner at once in the position of a composer to be seriously reckoned with.

**Wins Prize for Quartet**

Then the committee charged with the awarding by Columbia University of the \$1,500 Pulitzer prize for musical composition took cognizance of this work and nominated Gardner for the prize. He also received the James Loeb prize of \$500 awarded by the Institute of Musical Art. And so, without any sensational heralding, without any particular backing, but simply by sheer force of merit, a young American composer, educated and trained entirely in this country, has come to a recognized place among those who count. It would, perhaps, be too much to say that he has arrived. He himself would be the last to assume such a thing. But it is not too much to say that his future is assured, that he has given substantial evidence that in him is the possibility of great things. Now, I understand, a generous patron, who prefers to remain unknown, has offered him substantial backing to enable him to come into his own. It is gratifying to know that there are such generous and disinterested people around the place; and the next season will probably show us how much such timely aid can mean to a young and aspiring artist. The whole story leaves us—leaves me, anyhow—with the stimulating impression that in musical matters America has at last waked up and started kicking. Furthermore, it assures me that the pleasant and romantic practice of starving to death for art's sake has gone out of fashion. It isn't being done any more by the best artists. It is taken up now only by fat and prosaic people who want to reduce.



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SAMUEL GARDNER,  
Composer and violinist.

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## OBITUARY

## Richard Arnold

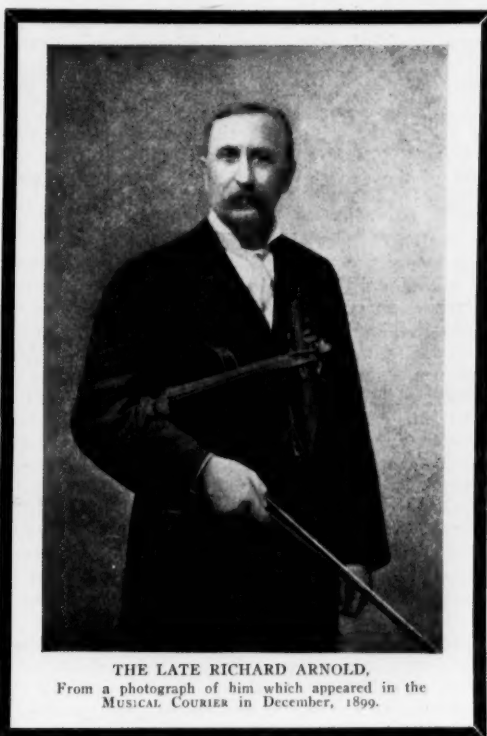
Richard Arnold, vice-president of the Philharmonic Society, died last Friday morning in this city, at the Lenox Hospital. He was seventy-three years old.

New York's artistic circles sustain the loss of one of its oldest and best known violinists and executive forces in music. Although he was born in Eilenburg, Germany, January 10, 1845, he came to America almost in his babyhood and has grown up here as a staunch and sturdy American, loving this country and on all occasions proving his passionate devotion to its ideals of individual liberty and enlightened progressiveness. He spent his early youth in Memphis, Tenn., and at the age of seven was a prodigy violinist appearing publicly in concert. At the age of eleven he led a theatre orchestra in Memphis.

In 1867 he went to Leipzig, where he entered the famous conservatory and completed his musical studies there, at the end of which he married Marie Heynau, a fellow student and an excellent pianist. He was offered positions of importance in various large German cities, but preferred to return to America, where he settled in New York.

Richard Arnold began his larger American musical career by doing emergency work as a drummer at Niblo's Garden, but soon after became first violinist under Mollenhauer and then entered Theodore Thomas' Orchestra, later joining the Symphony Society under Dr. Leopold Damrosch.

About 1877, Richard Arnold joined the Philharmonic Society and almost at once became a vital factor in its



THE LATE RICHARD ARNOLD.  
From a photograph of him which appeared in the  
MUSICAL COURIER in December, 1899.

business conduct and its artistic policies. In 1879 he was made a director of the organization, in 1885 he was elected concertmaster, and 1895 saw him vice-president of the famous orchestra. He served faithfully and brilliantly throughout his long connection with the Philharmonic, retiring March 28, 1909, at the last concert conducted here by Wassily Safonoff. Mr. Arnold's retirement was marked by a tremendous demonstration by the patrons of the Philharmonic and the members of its orchestra. He was presented by Andrew Carnegie, the president of the society, with a silver loving cup and an autograph album filled with the signatures of hundreds of friends and associates.

Since 1909, Mr. Arnold had been engaged in teaching the violin, a form of musical activity he cultivated at all times and which he loved deeply.

As a man Richard Arnold stood very high among New York musicians. Always of a serious bent of mind and dignified bearing, he mingled with those characteristics unflinching honesty and unswerving devotion to the best art ideals. He was a fine principled gentleman in all his dealings, and at heart a tender and sympathetic nature, as his family and friends knew well. He is survived by his widow and an only son, Felix Arnold.

The funeral services connected with Mr. Arnold's interment took place at the Lenox Avenue Unitarian Church, Rev. Merle St. Croix Wright, pastor, Monday afternoon, June 24. The pulpit, choir and gallery rail were entirely

covered with flowers. The Philharmonic Orchestra, with Joseph Stransky conducting, played two numbers, and representatives of the Liederkrantz Society, the Tonkunster Society were present. The church was filled with a notable assemblage. Leading violinists of the day (his former pupils) and relatives heard a most poetic tribute from Rev. Dr. Wright, followed by a eulogy by Dr. Emanuel Baruch, former president of the Liederkrantz, who paid just tribute to Mr. Arnold's high ideals, saying that earnestness, the sense of duty and loyalty were his leading characteristics. Handel's "Largo," the solo beautifully played by concertmaster Megerlin, and the andante from the "Eroica" symphony, were played by the orchestra, with W. H. Hunniston at the organ. The interment took place at Kensico Cemetery.

## Mark N. Isaacson

Mark N. Isaacson, violinist and violin teacher, died on Thursday, June 20, at his home in Brooklyn, New York. Mr. Isaacson was born in New York City, sixty-two years ago, of English parents. He was at one time musical director for Daly's and many famous old theatres. He played for President Harrison at the great naval regatta. Barney Isaacson, the English conductor, was his uncle. He leaves a widow, a son, Charles T. Isaacson, and two daughters.

## "Pilgrim's Progress" Is Booking

Edgar Stillman-Kelley's "The Pilgrim's Progress," which had such a successful premiere recently at the Cincinnati May Festival, is booked for a hearing by several of the important American choral organizations, and negotiations are proceeding with other leading bodies. The recent report that Mr. Kelley is writing a ballet was premature. He is not engaged on any such work at the present time. He left the East last week for Berkeley, Cal., where he will deliver a series of lectures at the University of California during the summer.

## Facts About Antonia Sawyer Artists

Marcella Craft, preparing for a busy season under the management of Antonia Sawyer, is spending several weeks with her mother and father at Riverside, Cal. During the summer, Miss Craft will give her services to various patriotic events in an effort to raise more funds for the successful furtherance of the war.

Amy Ellerman, the contralto, and her husband, Calvin Cox, tenor, who are now under the same management, have found their activities little affected by that overworked phrase, "war conditions." Both of these artists, in addition to their booked engagements, have been singing for the soldiers at the camps. Miss Ellerman appeared on June 7 at the National Convention of Edison dealers at the Waldorf-Astoria, in New York, with Arthur Middleton, Marie Tiffany, Ralph Errol and Frieda

## GANZ TO PLAY IN NEW ORLEANS



RUDOLPH GANZ,

The distinguished Swiss pianist, who will be the soloist with the Cincinnati Symphony Orchestra, under the direction of Eugen Ysaye, next January in New Orleans, when they appear there under the management of Robert Hayne Tarrant. Mr. Ganz is well known to New Orleans music lovers, and they are highly elated over the announcement that he is to be heard there again.

Hempel. During the month of May she filled many engagements throughout the South. In July she will again be heard as soloist of the First Church of Christ Scientist, New York. Mr. Cox, after appearing in recital at Bayonne, on April 22, repeated his success for the Jersey City Club in New Jersey.

Mrs. Sawyer is planning to leave for her Camp Illahee at Great Moose Lake, Hartland, Me., where she will remain during the month of July.

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Current Literature says that Matteo Battistini, the well known Italian baritone, has not been in this country because he scorns the great American dollar. Comment is superfluous.

When John M. Browning (inventor of the famous gun that bears his name) is not busy at manufacturing, he spends his time playing the banjo. This will please the Germans, who are very musical.

It is reported from Paris that a son of Jean de Reszke, the former Metropolitan Opera House tenor and famous Paris teacher, has been killed. A sketch of the young man's life appears on another page.

Eighteen Germans who belonged to the Boston Symphony Orchestra have been dropped from membership in that organization. Among them is Ernst Schmidt, violinist and conductor, who led the orchestra after Dr. Muck, its former director, was interned at Fort Oglethorpe.

A cablegram to the New York Times of June 20, states that Albert Spalding, the American violinist, now in the American Air Service abroad, delivered a speech recently at Orvieto, Italy, which aroused much enthusiasm. Ambassador Page was among those present. In his address, Spalding paid tribute to the valor of the Italian fighters and gave the audience an interesting account of America's present gigantic activities and her wonderful war program.

It is reported that Enrico Caruso has signed a contract with the Famous Players-Lasky Corporation to appear on the screen for them this summer in two productions. The announcement says, also, that the plays to be done may be "Pagliacci" and "Tosca" or "Bohème." It is understood that a large sum of money was paid by the moving picture firm in order to secure the services of Caruso as a film actor.

"Artist couples" are not uncommon in Europe, but we have had few of special distinction here in America. All the more noticeable is it when two such fine artists as Florence Easton and her husband, Francis MacLennan, score such successes as they have been winning with the Pittsburgh Opera Company, organized by Harry Davis. Last week in Philadelphia in "Cavalleria Rusticana" they both captured the audiences as they had the previous week in Pittsburgh. Florence Easton's remarkable record in her first season at the Metropolitan Opera is too well known to need fresh notice here, and it is only a pity that the metropolis has had no opportunity to see her artist-husband in opera since the days

when he was the notable creator of the first Parsifal sung in English.

With the extremely interesting and illuminative article in this number, Alberto Jonás concludes the series of remarkable lessons on Frederick Chopin and his works which he has been contributing to the MUSICAL COURIER. No writings of more value to pianists, students and music lovers in general are to be found in all the great mass of literature which has accumulated on the subject of Chopin.

Thoroughly American was the atmosphere which dominated the convention of the New York State Music Teachers, held in New York this week. One of the chief subjects discussed was, "How Far Is Music Essential During This War?" by W. R. Spalding, professor of music at Harvard. Some of the other speakers scheduled to make addresses were Dr. Frank Crane, Sigmund Spaeth and A. K. Virgil.

Noticing that Giulio Crimi, the tenor, is to appear in concert next year under the management of the Metropolitan Musical Bureau, we are inclined to think that Giulio Gatti-Casazza was speaking in a purely Pickwickian sense when he recently informed the MUSICAL COURIER that the artist in question was not engaged for the Metropolitan Opera next season.

The Detroit Orchestral Association will give its usual series of concerts in 1918-19, the organizations engaged for the course being the Chicago Orchestra, October 28 and April 8; New York Symphony, November 21 and January 14; Cincinnati Orchestra, February 20; Boston Symphony, February 25, and New York Philharmonic, March 18. The regular Detroit Orchestra concerts are under Gabrilowitsch, not connected with those of the Detroit Orchestral Association.

In an editorial paragraph recently, the MUSICAL COURIER stated that fitting honorary degrees should be bestowed on American composers like Hadley, Huss, Stillman-Kelley, and others. It appears, however, that Stillman-Kelley has been paid precisely that tribute on several occasions. He received the degree of Litt. Doc. from Miami University and LL. D. from the University of Cincinnati. Miami is the institution from which White-law Reid and President Harrison graduated. Orville Wright, the pioneer aviator, received a degree from the University of Cincinnati on the same day that marked the honor to Stillman-Kelley.

In the last article of the series which were written by a well known vocal teacher, appearing in this issue, the writer discusses the sensations of breath control and the place breath control occupies in the technical knowledge incident to correct vocalization. He speaks of control as being a conscious application of the mental impulse and adds that the mere desire for that condition will not suffice if the physical conditions do not respond or are not clearly understood. He goes on to say the overtone is the reflection of the fundamental tone, closing the article with a discussion of the relationship of technic to song. In these articles the author has set forth his principles in a straightforward manner, and the MUSICAL COURIER has received many laudatory comments upon the logic and truth of the series.

German wedding marches are the subject of an editorial in the New York Herald, and that paper comes to the conclusion that the German epithalamiums must go. In the place of the famous Wagner and Mendelssohn pieces, says the Herald, non-German works should be used, and suggests a selection from this list: Alexandre Guilmant's "Marche Nuptiale"; the "Coronation March" from Meyerbeer's "Le Prophète"; Elgar's "Coronation March" and "Pomp and Circumstance"; William Faulkes' "Nuptial March"; Widor's "Marche Nuptiale"; "Marche de Synode," from Camille Saint-Saëns' "Henri VIII"; Shelley's "Fanfare d'Orgue"; the "Epithalamium," by R. Huntington Woodman; Nicholas Jacques Lemmens' "Marche Triomphale"; "Cortège de Noces," from the finale of the third act of "Les Huguenots"; Lucien C. Chaffin's "Wedding Chimes." Other numbers often requested to be played during the ceremony, adds the Herald, include selections from "Aida"; the intermezzo from "Cavalleria Rusticana"; Reginald de Koven's "Oh,

Promise Me"; "Salut d'Amour," by Edward Elgar; Edward MacDowell's "To a Wild Rose," and Horatio Parker's "Wedding Song." The plea of the Herald for American composers is a strong one, but it would carry even more weight if that journal did not allude to R. Huntington Woodman as the composer of "Shanewis." Of course Charles W. Cadman was meant. Apropos, Lieutenant John Philip Sousa has announced that he is composing a 100 per cent. American wedding march, at the request of various musical organizations.

The U. S. Government very wisely continues to regard music as an essential in war time. The latest order affecting the tonal world was contained in Provost Marshal Crowder's edict that "persons, including ushers and other attendants, engaged and occupied in and in connection with games, sports and amusements, excepting actual performers in legitimate concerts, operas, or theatrical performances, are engaged in nonproductive occupations or employments." Such persons must seek other employment by July 1.

Carrie Jacobs-Bond has done a fine thing in dedicating the profits which will result from her new setting of "Ten Thousand Times Ten Thousand" to causes in which the National Federation of Musical Clubs is interested. The song had its first hearing at the National Community Song Day in Washington, when it was sung by baritone Oscar Seagle and proved the sensation of the day. The first five thousand dollars earned by the song will be devoted to paying the winner in the oratorio prize competition, "The Apocalypse," and after that, 25 per cent of the profits will go regularly to other purposes of the N. F. M. C.

A most important move toward the establishment of a National Conservatory of Music was made in Washington on June 17, when the Committee on Education had a private hearing at which arguments were heard on the subject. A number of musicians and persons representing musical interests were on hand, and interesting papers were read and addresses made, the most complete being one by Jacob Hayman (who was responsible for the drafting of the original Bruckner bill), which is reproduced in another part of the MUSICAL COURIER. The members of the committee expressed themselves as being in favor of the establishment of a National Conservatory, and it is more than probable that the bill will come up for consideration at the next session of Congress. The plan which met with the greatest favor on the part of the committee was that of securing Congressional recognition of the project, without, however, necessitating any appropriation of money during war time. In that manner the preparations for the future practical establishment of the undertaking can be begun through sub-committees, appointed in various parts of the country, and in the reconstruction period to follow the end of the present conflict it would not be difficult to carry out the steps necessary to finance a National Conservatory on the proper large scale.

Mrs. H. H. A. Beach, a true American patriot, has in her possession the original manuscripts of some of her compositions, which she has consented to part with, if through the selling of these she may help to raise a worth while sum to be devoted to the Red Cross, Italian, or French War Aid. She has among others original sketches of "The Year's at the Spring," "A Song of Liberty," "The Sea Fairies," "Scottish Legend," "I Send My Heart Up to Thee," "My Star," "Spring," and "Far Awa'." She has placed the list in the hands of Arthur P. Schmidt, of Boston, and the first drafts of these may be obtained through him. This should be particularly interesting to those who are interested in autographed copies of original manuscripts. This is the complete list: "Hum-Um-Um," "Bethlehem," "Help Us, O Lord," "The Sea Fairies," "Sylvania," "Jephtha's Daughter," "Summer Dreams," "Goodnight," "March," "Robins," "Katydid," "Twilight," "Tarantelle," Invocation for violin with accompaniment for organ, "Give Me Not Love," "Anita," "Dearie," "The Wandering Knight's Song," "Just for This," "O Were My Love Yon Lilac Fair," "Canzonetta," "Scottish Cradle Song," "Come, Ah Come," "Good Morning," "My Lassie," "Night," "When Far from Her," "Hymn of Trust," "Sweetheart, Sigh No More," and "The Summer Wind." All the manuscripts are legible and in good condition. Mrs. Beach's noble plan should be an incentive to other composers to do their war bit in the same way.



# VARIATIONS

By the Editor-in-Chief

## Ante and Post Bellum

We are summering on the Jersey coast, and one of the chief pleasures that fails to the lot of a commuter between that locality and New York is the boat trip across the inner and outer bay each morning and evening.

One day last week we were deeply engrossed in our a. m. newspaper, when we heard familiar voices in conversation near us, and we recognized Appius and Claudius, two of the many musical personages who are Jerseyites this summer. We put up our paper and listened to this:

Appius: "What effect do you suppose war will have on music?"

Claudius: "None whatsoever. No wars of the past ever have affected music. This war will neither advance nor retrograde music. War affects musicians, not music."

Appius: "Isn't that more or less the same thing?"

Claudius: "Not at all. War arouses a state of mind in individuals, but it does not alter the course of art."

Appius: "But you cannot deny that war has given birth to certain compositions and influenced them. Take the 'Eroica,' for instance—"

Claudius: "Pardon me. I understand you to be speaking of war, war intrinsically and physically. Beethoven set down in the 'Eroica' merely his musical impressions of a personality that interested him. How general was his thought may be inferred from the fact that he canceled the dedication to Napoleon when that ambitious hero did something which displeased the composer."

App.: "Well, take Chopin's 'Revolutionary' study as another example. It is well known that he suffered during the stress of mental anguish which he suffered while his native Poland was being trodden under the iron heel of Russia. One hears despair, agony, revolt, in the wild harmonies; is it not so?"

Claud.: "I grant you that. But Chopin wrote other wild and anguished harmonies before Poland got into her trouble, and long after it had been settled. Chopin's style was startling and original from almost the very beginning of his career. The big A minor study, and the C minor study in arpeggios are as tempestuous as the 'Revolutionary' etude, and yet they are not based on a war program. Beethoven, too, wrote sunny music during the worst war period of Europe's existence, and penned tragic measures while the soldiers were lolling peaceably in their barracks and the drums and trumpets were playing parade tunes only. War never has made or unmade the musical style of any composer, or of any country. Music and war have nothing in common."

App.: "But would you deny that a war like the present one, which is being fought for democracy, and for the purpose of changing the political and personal ideals of more than half the world, will leave unchanged the peoples themselves, including the musicians?"

Claud.: "I wonder whether you could recognize any difference between democratic and other kinds of music? Germany now is accused of being a despotic country. Could anything be more free or daring than the musical advance she has made, as represented by Wagner and Strauss? Russia was a tyrannous monarchy for decades. Yet it produced Tchaikowsky, Rimsky, and all the other fine Russ composers, who wrote not at all like Wagner or Strauss. France, free for decades, and contenting itself with sugary operatic output, suddenly follows Germany's lead and breaks away from all accepted notions of harmony, form, melody. England, the most liberal monarchy of all, writes music in the style of the Germans—bitter as this admission is; and America, the world's model republic, copies German styles, occasionally spicing them with a dash of imitation Debussy, or Ravel, or d'Indy."

## Propaganda in B Major

App.: "But that is precisely what I am driving at. It was part of the German propaganda to make the rest of the nations accept its music. The idea of German tonal supremacy was forced upon all the world by insidious German methods."

Claud.: "My young friend, you make me smile. I, for one, refuse to admit that Germany was so shrewd and all the other nations were so stupid. We accepted German music because we considered it good and liked it. No amount of propaganda could make us like music we hate. No amount of

propaganda could foist bad art upon the world and make the world accept it. German music today is the same German music we liked before the war. It cannot be better or worse now. If it always was bad music, then we were fools for liking it and we proved that we do not know good music from bad. Don't forget that practically all the world had fallen under the spell of Strauss before the war. And I'm not sure that all the world won't return to its old liking when the war is over."

App.: "Never. The feeling will last for ages."

Claud.: "But it did not last more than a few decades after the other big modern wars. In 1873 the Germans would hear nothing of French music, and the French tabooed German music. By 1900 or so, Wagner had gained a firm hold in Paris, and French composers and performers were honored in Berlin. The two countries exchanged conductors. Strauss was made a demigod in Paris. Ysaye was lionized in Berlin. France invited Weingartner to lead a Berlioz festival. Rislér, the French pianist, played at Beethoven festivals in Germany."

App.: "All that is true; but this time the world is stirred to its very foundations."

Claud.: "So it was during the Napoleonic period. All those things are relative. The world is bigger today, so the feeling is scattered over a larger area. Relatively speaking, all the world as it existed in Napoleon's time was arrayed against one country, France."

App.: "You are not very patriotic."

Claud.: "You are wrong. I am intensely patriotic, but I am not allowing my patriotism to make me ridiculous, to confuse my reason, to cause me to mix music and war, and to utter silly extremes which are prompted by passion and do not come from logical conviction. Even if I believe that we should not support alien enemy artists because of aid and comfort we might give their countries, and even if, for the same reason, I do not believe that we should support royalty-paying German or Austrian compositions, I do not relinquish my idea that those countries possess great interpreters and that their composers have produced glorious master-works."

App.: "Then it is your opinion that after the war everything musical will resume its old places, perspectives, and attitudes, as though there had not been any war at all?"

## The Revolving Cosmos

Claud.: "Yes. That is the way of war and of the world. Eternity is a painfully big proposition and wars are ridiculously small happenings in the cosmic process. I think that art will be flourishing long after wars are dead forever. I think that the world always will cherish beauty as represented by art, and some day banish hideous war entirely from the fact of this earth. I believe that music will be judged by its merit and not by its nationality. After the war, if there are two musical works left, one good German one, and one bad American, or French, or Italian, the world will listen and listen again and again to the German good one in preference to the other bad one. Good German musicians will find welcome in other countries, and good musicians from other countries will find welcome in Germany. These things will be, because they must be. They are inevitable. They are the result of the law of supply and demand which controls everything. The only kind of German music which the world will reject after the war will be bad German music. The art of France did not die because a man named Napoleon set out to conquer the world, and the French people followed him under orders."

App.: "I do not understand how you can be so suave and cool in your view of a nation which, like a huge mad dog, has gripped its peaceable neighbors by the throat and—"

At this point Appius spied us, and asked: "Did you hear our conversation?"

"Yes," we answered, "and we were disturbed by it because it began just as we were reading the sporting page."

"Well, you heard our argument. What have you to say? What do you think?"

"We wish to say that there is a racehorse named Galli-Curci who won at Latonia, Ky., and we were thinking that the owner of the steed must have given it that name because its runs are so rapid."

Just then the cry arose: "New York. Show your tickets, please."

As we reached the street, some soldiers were marching by, and their band played "Over There."

## "A Song for Marching Men"

That is what Theresa Virginia Beard calls her fine lines, which The Bellman (Minneapolis) publishes under date of May 4. In some respects they are even more powerful and propulsive than the Wilson lyrics about Sousa published on this page recently:

O who will give us a song for them—  
The silent marching men?  
A martial song with a swing in it,  
With measured rhythm and ring in it,  
The breath of a deathless thing in it,  
A song for marching men.

O who will give us a song for them—  
The silent marching men?  
A gallant song with a cheer in it,  
A tender song with a tear in it,  
And never a taint of fear in it,  
A song for marching men.

O who will give us a song for them—  
The silent marching men?  
Trumpet and bugle and life in it,  
The passion and pride of life in it,  
And the old mad joy of strife in it,  
A song for marching men.

O who will give us a song for them—  
The silent marching men?  
With iron and blood and ruth in it,  
Vision and beauty and truth in it,  
Terrible pathos of youth in it,  
A song for marching men.

O who will give us a song for them—  
The silent marching men?  
With a sacred wordless space in it,  
With a clinging last embrace in it,  
A song with a woman's face in it,  
A song for marching men.

O who will give us a song for them—  
The silent marching men?  
A scorn for the tyrant's rod in it,  
A thought of the crimsoned sod in it,  
A faith in the living God in it,  
A song for marching men.

## A Plea for Novelty

Claire Ross extracted an interesting interview for the MUSICAL COURIER not long ago from Carl van Vechten, in which that intrepid iconoclast took a shy at the Metropolitan Opera and upbraided the institution for its unchanging repertoire and its particular neglect of modern Russian works.

In The Chronicle, van Vechten pointed out that during the thirty odd years of its existence, the Metropolitan has produced four Russian operas: "Pique Dame" (by Tchaikowsky), "Boris Godunoff," "Prince Igor," and "The Golden Cock." The last named, with its music of quaint charm, oriental exoticism, and perfect distinction, says van Vechten, is a mighty relief after "the dull drudgery of Liszt's 'Saint Elizabeth,' and the bootblack intensity of 'Lodoletta.'"

Rimsky-Korsakoff, we are told, has written no fewer than fifteen operas, and New York has heard only "The Golden Cock." Van Vechten says that "Sadko" would take our town by storm. "Snegourochka" (Little Snowflake) has extremely pleasing music and springtime atmosphere. "Ivan the Terrible" is not so desirable, and also "A Night in May" would not quite do for us, according to van Vechten. He admits that he knows little about "Mlada," "Christmas Eve Revels," "Mozart and Salieri," "Boyarinya Vera Sheloga," "The Legend of the Tsar Saltan, of His Son, the Famous and Doughty Warrior, Prince Gvidon Saltanovitch, and of the Beautiful Tsarevna Liebed" (there is a title to clutter up the billboards, says van Vechten), "Servilia," "Kastchei the Immortal," "Pan Voyevode," "The Tale of the Invisible City of Kitezh and the Maiden Fevronia," "The Tsar's Bride."

Moussorgsky's "Khovanchina" cries for production here, but not quite so loudly as Stravinsky's stage works. Igor Stravinsky is his name, not "Ignore" Stravinsky, is remarked wittily by van Vechten. "Petrouchka" and "The Firebird," ballets both, made a sensation in New York. Why not, then, perform Stravinsky's two operas, "The Nightingale" and "The Village Wedding"?

Speaking of the former, van Vechten declares the music to be the most original of any modern opera he has heard. "Indeed," he adds, "a first performance of this short work (the three acts play in a little over half an hour) is quite likely to bowl an audience completely over. The novel and daring use of instruments in the second act gives to the music a very special and new kind of beauty which is not readily defined; certainly it is impossible to describe it in metaphoric word pictures."

We learn that "The Village Wedding" is in the genre of "Petrouchka," but in the orchestra, Stravinsky has made a distinct innovation. He asks

for forty-five men, "each a virtuoso, no two of whom play the same instrument. To be sure, there are two violins, but one invariably plays pizzicato, the other invariably bows. There are novel instruments in this band, but all the conventional instruments are there, too, including—you may be sure—a piano and infinite variety of woodwinds which always play significant roles in Stravinsky's orchestration."

Which—the Metropolitan or the Chicago Opera?—will be the first to give us at least "The Nightingale"? We like the idea of an opera that lasts only half an hour.

By the way, The Chronicle, speaking of Carl van Vechten, said that he has too much knowledge about the tonal art to enable him to hold a position as music critic on any of the New York dailies.

#### Our Song Geniuses

John McCormack most obligingly places at the disposal of this column another epoch making communication received by him last season:

Omaha, Neb., January 17, 1918.

Mr. John McCormack, Omaha, Nebr.

DEAR SIR: I have written the enclosed verses, but not being a musician am not able to set them to music, but I can imagine that they could be placed to appropriate music that would adapt them admirably for a tenor or soprano voice.

I shall be glad if you can add this to your repertoire of songs.

#### LIFE'S MORNING.

A youth and a maiden one morning were straying  
It was in the Springtime, perchance they were Maying  
As they strolled along, they heard this sweet song  
And its import to heart they are laying:

Chorus:

Morning is the time for wooing  
Don't you hear the sweet doves cooing  
Take heed of my rhyme  
Ere old Father Time  
Finds you dallying at your wooing.

A pair of young lovers to the parson is coming  
Perchance a quaint song in their ears is a-humming  
O Parson, they said, we want to be wed  
Ere Father Time our years shall be summing

Chorus:

Morning is the time for wooing  
Don't you hear the sweet doves cooing  
Take heed of my rhyme  
Ere old Father Time  
Finds you dallying at your wooing.

A Maid and a Bachelor one day were repining  
Too long they had waited, their years were declining  
O days of our youth; O days when in sooth  
Each cloud had a silver lining.

Chorus:

Morning is the time for wooing  
Don't you hear the sweet doves cooing  
Take heed of my rhyme  
Ere old Father Time  
Finds you dallying at your wooing.

Respectfully submitted,

MISS P. PRINCE,  
310 South 18th St.,  
Omaha, Nebr.

#### The New Criticism

There was a ripping article—metaphorically and literally speaking—in the New York Evening Post, and we are wondering whether that sly dog, Henry T. Finck, wrote it. The screed says that no one can have followed the magazines and weeklies and daily newspapers without perceiving that there is a great deal of criticism going and that it is new. Large numbers of men and women—presumably young—are moved to express themselves on the theatre, on art, on literature. To this they visibly have what they call "the urge."

They also have the surge, says our Evening Post writer, for they pour out floods of the thoughts that "intrigue" them—again as they would say. These critics do not form a new school, for anything to do with schooling is repugnant to them. Nevertheless they seem to work according to rules, or at least a common routine of critical doctrine or procedure.

First of all, they do not allow anything to count that is more than ten or fifteen years old. Otherwise, how could their criticism be "new"? To mention ancient creators to them is to be looked at with pitying indignation. They have boldly and definitely cut loose from the lifeless past which they abhor. They are "different" from all that has gone before. "To speak of the great names of other years is to imply that there was something in them to admire and imitate, and the idea of imitating anybody but each other is repulsive to the new critics."

The new critics never take a work of art for what it is. That would be too commonplace. The thing is to demonstrate how completely the creator has missed doing something which he did not try to do.

The new critics deny that there is any such thing as established standards; they feel no need to be acquainted with the best in art as represented by the older masters; they simply put forth vagrom convictions as the fancy takes them. "Their solemn and confident pronouncements, issued with a

magisterial air, are thus really like nothing in the world so much as the kind of marginal inscriptions which are sometimes found in books from a public library. 'I don't believe this.' 'How true!' 'The author is a fool.' That sort of thing is of the very spirit of the new criticism."

The new critics have "vision," and that is why they do not have to know what was done before they were born. The old complaint used to be that nothing is new. Everything is new, according to the happy-go-lucky school of critics, "but little that they give us requires anybody to revise the last part of the saying—namely, that none of it matters."

#### Variationettes

Arthur Hinton sends us the program of Katharine Goodson's first reappearance in London since her return there last year after her world tour. London heard Miss Goodson in a Chopin recital (in aid of the Kensington War Hospital Depot) at the Royal Albert Hall. It was the first time a woman pianist ever had given a recital in that huge auditorium. An immense audience gathered and poured £1,046-3-8 (about \$5,200) into the box office, the entire sum going to the charity. Pretty good receipts for a London piano recital in war time, n'est ce pas?

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Walter Pulitzer says that he has positively forbidden his cook to use his tuning fork for making fancy edging on the pastry.

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We notice that H. H. Ewers, one of the music critics of the New York Staats-Zeitung, has been interned. He was very bitter toward Galli-Curci last season and found nothing good to say about her art. For that, and other reasons, we have not a shred of sympathy for Ewers.

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Henry T. Finck denounces the symphony as a form of German propaganda, and says that critics have been cowed into marking orchestral concerts as "popular" which omit one of the four movement monstrosities on their program.

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Friend Goldberg, cartoonist of the Evening Mail, defines as a slacker, the fellow who lets the other fellow struggle alone with that high note in "The Star Spangled Banner."

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Claude Gotthelf, who is in service at Camp Quantico, Vt., went to Washington recently, where he gave a recital together with Gilbert Wilson, the soloist and camp song leader. One of the local papers spoke of Gotthelf as an extremely gifted pianist, and said that he made of one movement of the Cadman sonata "a rich and rhythmic music, full of atmosphere. His execution and tone work were beautifully pianistic."

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A Boston friend of Dr. Muck has received a communication from that interned musician, wherein the latter wrote that he is being treated well at Fort Oglethorpe, Ga., and that the only disagreeable things he encounters there are—the Germans.

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Mana Zucca spent the afternoon with Godowsky not long ago. They spoke about his various pupils. Godowsky said that Myrtle Elvyn, instead of playing a baby grand, now plays with a grand baby, her own. "Tina Lerner," added Godowsky, "first married one of my pupils, Louis Bachner, and divorced him and married another named Shavitch. She evidently believes in the Godowsky method."

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War time is not a bad time for our Government to start a national conservatory, particularly if no money is required (as is suggested in the bill discussed at Washington last week) for the preliminary organization and formal beginnings. War time brought forth the Paris Conservatoire and its best friend was that incessant warrior, Napoleon Bonaparte.

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The Ohio Music Teachers are convening in Cincinnati this week and will play and sing works by American composers only—a more practical way to help them than by lecturing about them and at them.

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We have been making inquiry along a certain line in every spot on the globe. At last we were rewarded by receiving the following answer from Slam Bangh, the celebrated pianist of Cabul, and MUSICAL COURIER correspondent there: "Pursuant to your instructions, I engaged in diligent search and finally located a violinist in Teheran who never had made a transcription for the violin.

However, he had just started to trek across the great desert in order to secure at Victoria Nyanza a piano piece, the only piano piece in the world which never had been transcribed for violin. (Signed) Slam Bangh." Foiled again.

LEONARD LIEBLING.

#### SUMMER MUSIC

Just at the moment New York is enjoying more good summer music than it has ever had before, with Arnold Volpe leading the Stadium Symphony Orchestra every evening at City College and Edwin Franko Goldman directing the New York Military Band at Columbia University three times a week. It is a case of "ye' pays yer money and ye' takes yer choice," of band or orchestra, for both series of concerts represent the best that is to be achieved in the presentation of semi-popular programs under ideal conditions. We understand that the Columbia series will continue without fail until mid-August. There is no charge made for the concerts and always a crowd in attendance. Whoever may be paying for the series, which is given under the auspices of the University itself, he is doing a public work of prime importance.

At the City College, there are some 7,500 seats at twenty-five cents each, a merely nominal charge. The guarantors, so the MUSICAL COURIER learns, put up a certain sum, but the indefinite continuance of the concerts is dependent upon the patronage, very satisfactory so far, especially in view of the unusual weather conditions. It would, however, be a sad mistake to discontinue these concerts without giving them a fair chance to support themselves. At least a month is necessary to determine whether or not the public will respond steadily in sufficient number to cover the expenses. If at the end of the second week, for instance, the original guarantee—a decidedly small one—were exhausted, it would be utterly senseless and unfair to abandon the concerts without further trial, for the sum guaranteed would have been as good as wasted, except for the pleasure afforded those attending the few concerts given. If, for instance, Boston can support a six weeks' season of "Pops" every year and Cincinnati a like season at the Zoo, it seems as if New York could not fail to make a season of at least equal length pay for itself, were it properly organized.

Letters continue to reach the MUSICAL COURIER about the song "The Voice of Love," by Ella Della, published recently in these columns. Several of the communications indulge in severe criticism because the piece is "too simple in harmony," "not aristocratic in melody," "too popular in character." One writer upbraids us for "publishing a cheap waltz song in a high class paper like the MUSICAL COURIER." These strictures are more than offset by the scores of letters received which praise "The Voice of Love," so Ella Della is able to stand the voice of criticism. Indeed, she welcomes it. We asked her to answer the objectors, and she does so in these words: "Many critics confuse intention and accomplishment. I did not set out to compose a Brahms serious song, but an Ella Della lyric ditty about love. Love being universal, I endeavored to write a melody and harmonies that would be universally understood. I do not know why simplicity in harmony should be an objection. Schubert's 'Serenade' and Handel's 'Largo' certainly are simple in harmony, and yet belong to the best known and most widely liked of all compositions. Aristocratic melody? Is there such a thing? Music that appeals to the few, that has nothing in common with all of humanity, never lasts longer than the few to whom it conveys a message. Music that is poorly written and has no charm of melody or rhythm should have no popularity; meritorious music cannot have too much popularity. Is a waltz song a cheap form of composition? I don't think so. The waltz songs in 'Faust,' 'Romeo and Juliet,' 'Bohème,' 'Traviata' and those by Ardit, Tosti, Johann Strauss, and some of our best American composers, surely are not 'cheap' because they are in 3/4 time and have a piano accompaniment that every one can play. The MUSICAL COURIER knows best whether its dignity has suffered through 'The Voice of Love,' by Ella Della." Dear Ella Della, the MUSICAL COURIER feels that it need add nothing to your eloquent statement. Our dignity seems secure and our circulation manager reports "all's well."

Eugen Ysaye, conductor of the Cincinnati Orchestra, will be very glad to have American composers send him their orchestral scores on approval, with a view to possible production next season at the concerts of the organization over which Ysaye is presiding. The conductor will be at Manhattan Beach, N. Y., all summer.



## THE BYSTANDER

## A Cycle of Quotations

It isn't often that the sporting editor and his assistants get a chance to lay themselves out on the musical end, so they don't fail to grasp the opportunity when it appears. The Bystander, in common with many another lover of music, has an almost equally fervid regard for baseball and many a lunch has been foregone in favor of an early departure for the Polo Grounds and a mid-afternoon meal of frankfurters and their proper accompaniments. The happy possessor of the frankfurt privileges at the Polo Grounds is one Harry Stevens—mentioned without charge because the Bystander has relatives of that name; perhaps he may be one—and the Evening Sun did not fail to come out with the headline, "Renowned Harry Stevens Goes in for Art," followed by the following paragraph:

Sport lovers who have long been acquainted with the pleasurable services of Harry Stevens, the celebrated dispenser of ice cream cones, peanuts, hot dogs and soft stuff at baseball games and prize-fights, will be amazed and a bit chagrined to learn that Mr. Stevens has gone in for art with a capital A. A group of society women has persuaded Mr. Stevens to handle the catering privileges at the City College Stadium. Here the welcome phrases, such as "get 'em while they're hot," "five a bag," etc., will be touchingly blended with the strains of Dvorák's "New World Symphony" as rendered by the Stadium Symphony Orchestra under the baton of Arnold Volpe, while in addition to the orchestral accompaniment Anna Fitzau, the operatic star, will be aided with the gentle obligato of tinkling lemonade glasses.

The only trouble was that H. S. must have been decidedly chilled by the reception accorded his wares Sunday night. Everybody was sitting around in overcoats and furs—fact! From the top of the stadium I looked down on the thirty or more tables that were occupied and on not a single one of them was there even so much as a solitary bottle of ginger pop, while the one lone waiter stood with his hands behind his back, quite absorbed in the "William Tell" overture. Those certainly were unusual days for late June in New York. One expected the white flakes to fall any minute, and the white jackets of the boys, who moved about the aisles of the great amphitheatre with full carriers of unsold and unsalable cones, would have served as snowdrifts to complete the picture. Unfortunately, Mr. Stevens had not moved his frankfurt boilers down from the Polo Grounds along with his other apparatus. He missed at least one customer on that account.

Having started with a newspaper quotation, it might be well to get rid of two or three other short ones that have been hanging around my memory and my desk for some

time. Here is one, a quotation—and an actual one—from the Illinois State Journal:

Following this number he will play a violin solo with a seventy-pound English bulldog strapped to the arm that carries the bow.

That sounds very much like the old bull, doesn't it? Bull without the dog. And if one was inclined to make a very inferior bit of wit, something might be worked up about wondering if Ole Bull could have done the same thing with the Ol' Bulldog strapped to his arm. But I won't.

Then the Charleston (W. Va.) Gazette, not to be outdone by Illinois, started out for the honor of its state. Said she—"Gazette," you will notice, is feminine, like gazelle: "LA gazette." Well, to resume; said she:

And a Serenade by Schubert was also a high spot in the program, easily explainable by the fact also that Schubert is very musical.

Do you think that ye editor of LA Gazette would have given Schubert all that free advertising if somebody had told him (ye editor) that he (Schubert) would have been an enemy alien, had he (Schubert) still been alive? It is rumored that the Federal authorities will keep an eye on LA Gazette owing to its suspicious praise of a would-have-been-were-he-alive enemy subject.

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Then for a fourth quotation we will come back to a New York paper—again the Evening Sun, I believe. Nothing but headlines this time:

## MURDERERS DIE TO WAR MUSIC

DRAFT PARADE BAND HEARD AS THREE GO TO CHAIR  
ONE OF TRIO KILLED FOUR PERSONS

Of course some unkind person will be so cruel as to suggest that the murderers chose the better part, escaping as they did from the sound of that little up-State band. But the headline writer missed a fine chance when he failed, in his final line, to keep up the general musical character of his caption. It should have ended "One of Trio Killed a Quartet." There's more than one quartet—both string and male—that I've wanted to kill in the course of my life, haven't you?

\*\*\*\*\*

The humorists invent comic epitaphs and all that sort of thing, but here is an "In Memoriam" which appeared in the staid New York Times for May 29, seen with my own eyes and clipped with these fair, white hands. It was "in loving memory of my dear mother" and ended with this poem:

"Gone but not forgotten.  
Never shall her memory fade.  
Loving thoughts shall ever linger  
Round the grave where she is laid.  
Inserted by her son Henry.

Mac suggests that Henry must be in the undertaking business.

BYRON HAGEL.

## DE RESZKE'S SON REPORTED KILLED

A news despatch from Paris, under date of June 20, announces the death of Lieutenant Jean de Reszke, Jr., killed in action near Mery, just southeast of Montdidier. The news is unconfirmed as the MUSICAL COURIER goes to press, but there seems little reason to doubt it.

Jean de Reszke, Jr., was born in Paris about twenty-two years ago. His mother, Mme. de Reszke, was a former Countess de Goulaine. Though living in France practically all his life, he took the nationality of his father, a citizen of Russia, in order to inherit the family estates in Russian Poland. He was educated entirely in France, was a fine linguist, speaking Polish, Russian, French, Italian and German, and an athlete, interested in all sorts of outdoor sports. He was particularly fond of horseback riding. He had a great natural talent for drawing and painting. When the war broke out he was under age and further, as a Russian citizen, not subject to service in the French army; but he was one of the very first to volunteer, enlisting as a private in the chasseurs, a branch of the cav-

alry. He took part in the first battle of the Marne and was slightly wounded. Recovering from this, he continued in the service and, by his own courage, valor and hard work, climbed the ladder until he was awarded a lieutenant's commission.

## Yvonne de Tréville Sings in Russian Language

At the meeting of the Educational Alliance, New York, recently, Yvonne de Tréville and Mrs. Pankhurst, the English leader, were the guests of honor. As the subject of discussion was Russia, Yvonne de Tréville sang a beautiful song by Rachmaninoff in the original Russian, to the evident delight of the large Russian majority of her hearers. As an enthusiastically demanded encore, she added Fay Foster's "The Americans Are Coming."

Mlle. de Tréville sings the opening night of the Red Cross Festival at Midland Beach, Friday, June 28. She will repeat "The Americans Are Coming," by Fay Foster, and sing also "The Red Cross Spirit Speaks," by Horatio Parker, "Dear Lad o' Mine," by Gena Branscombe, and the aria from "Un Ballo in Maschera," by Verdi. "The Star Spangled Banner" will be sung as a duet with the well known baritone, Vernon d'Arnalle.

Elizabeth Wood's  
Second Recital

Elizabeth Wood, the New York contralto, whose Aeolian Hall recital last season was one of the musical "events," is busily engaged in preparing the program she will present at her second recital in October. Miss Wood's first season under the management of Foster & David has been very successful, this young artist having established herself in a single season as a soloist of unusual charm and sterling musicianship.

Pilzer to Teach  
During the Summer

Owing to the fact that Maximilian Pilzer, the violinist, has so many pupils from all parts of the country, including a young girl from Panama, who are anxious to continue their work with him during the summer, he announces that he will teach part of each week at his studio, 302 West Seventy-ninth street, New York.

## I SEE THAT—

U. S. Kerr gave a most delightful and interesting recital in Nashua, N. H., last week.

A \$50,000 Wurlitzer organ is to be installed in the new Rialto Theatre in Tacoma, Washington.

The second Portland, Ore., annual Music Festival extended over a period of three evenings.

Laurent Chaveaux, whose activities in Paris as an accompanist have been well known, opened a studio in New York at 1 West Sixty-seventh street.

Harold Bauer played at a banquet given by the Music Teachers' Association, which was held in the Bellevue-Stratford, Philadelphia, Pa., June 10.

Constance Balfour, dramatic soprano, will make New York her home.

The Zoellner Quartet was heard at the Hollywood, Cal., residence of Carrie Jacobs-Bond on June 6, for the benefit of the War Relief Fund of the Hollywood Ebell Club.

Ethel Leginska has been honored with her third consecutive re-engagement by the Cincinnati Orchestra.

Marie Torrence, the young coloratura soprano, has been engaged as the only soprano soloist for the Chapel Hill Festival, July 10-11.

Carl Hahn, the American conductor, has withdrawn as conductor of the New York Arion Society.

Josephine Kryl, sister of the talented Chicago pianist, Maria Kryl, is among the gifted students in the class of Leopold Auer at Lake George this summer.

Leo Ornstein, the pianist, has been invited to give a recital under the auspices of the Brooklyn Institute of Arts and Sciences.

Vera Barstow, the violinist, has been engaged by Mrs. Hall McAllister to appear in Mrs. McAllister's course on the North Shore near Boston, July 12.

Enrico Caruso's first summer in this country will be spent in New York.

A Musical Lawn Festa will be given on Saturday, June 29, at Miramont Court, Briarcliff Manor, N. Y., for the benefit of the Society of the American Friends of Musicians in France.

Clifford P. Wilson, tenor, who was to have sung in Cleveland, Ohio, on June 8, had his automobile stolen.

Jacques Jolas, pianist, is now a private in the National Army, training at Camp Sevier, South Carolina.

Ernesto Berumen, the Brazilian pianist, has been very busy in aid of the Red Cross.

The Military Orchestra planned by J. Bodewalt Lampe, is the latest musical novelty to attract the attention of New York.

Emil Oberhoffer, conductor of the Minneapolis Symphony Orchestra, is an American citizen.

Walter Damrosch is going to France to conduct an orchestra composed of French musicians.

Mme. Schumann-Heink crossed the continent to sing at the Stadium of the University of Stanford, San Francisco.

Dan Beddoe has eight of his leading pupils in the service, including a soprano who is with the American Ambulance Corps in France.

Fay Foster's new war song, "Americans Come," is an instantaneous success.

Maximilian Pilzer has been prevailed upon to teach, and has, among others, a very promising pupil from Panama City, Panama.

Harold McCormick, principal guarantor of the Chicago Opera Association, unexpectedly returned from Switzerland and went to the "Windy City."

The examinations for the Berolzheimer scholarships at the Guilman Organ School, are to take place on October 4.

A son of Jean de Reszke, the famous tenor and Paris teacher, has been reported killed at the front near Mery, France.

Enrico Caruso is reported to have signed a contract with the Famous Players-Lasky Corporation, to appear in two screen productions this summer.

H. H. Ewers, music critic of the New York Staats-Zeitung, has been interned.

The Chicago Musical College announces for special prizes for next season, two pianos, and two public recitals with all expenses paid.

Over 4,000 people attended the Stadium of the College of the City of New York, to listen to the opening summer concert of the Stadium Symphony Orchestra, Arnold Volpe, conductor.

An artistic organization called "La Sourdine Ensemble" has been formed by three of the New York Philharmonic Society's best players.

The National Conservatory bill was given a hearing before the Committee on Education, House of Representatives, in Washington, on June 17.

Richard Arnold, vice-president of the Philharmonic Society, is dead.

Arthur Judson, of Philadelphia, announces the exclusive management of Lucien Muratore, the distinguished French tenor.

A festival of ancient and modern Italian symphonic music has been arranged for Queen's Hall, London.

Marcella Craft is at her home in Riverside, Cal.

George O'Connell, the Chicago tenor, has written a poem entitled, "The Songmaker," and dedicated it to Gertrude Ross.

Sue Harvard, soprano soloist, has been engaged for Temple Beth-el, New York.

Dr. Arthur Mees and Mrs. Mees are spending the summer at Morrisville, Vt.

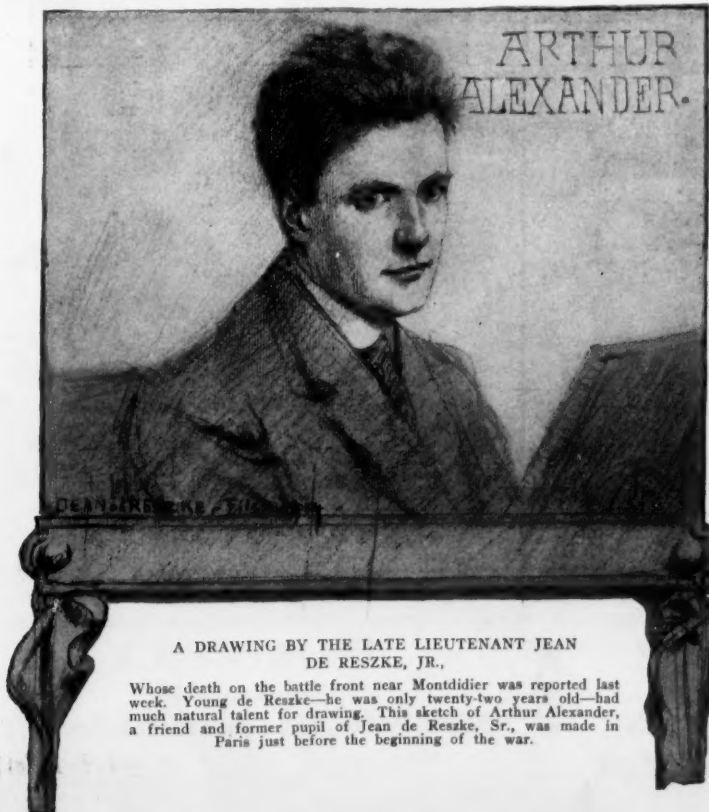
Arthur Alexander, the well known singer, has accepted an offer as director of the vocal department of the Rochester Conservatory of Music, Rochester, N. Y.

"U. S. A. Patrol," a patriotic American work, is being played by the famous French Military Band, Gabriel Pares, conductor.

The Detroit Orchestral Association will give its annual series of concerts in 1918-19.

Caruso will sing under R. E. Johnston's management on July 27 in the big Auditorium at Ocean Grove, N. J. Albert Spalding, American violinist, now in the American Army service, delivered a speech at Ovieto, Italy, recently and aroused great enthusiasm.

J. H.



A DRAWING BY THE LATE LIEUTENANT JEAN DE RESZKE, JR.

Whose death on the battle front near Montdidier was reported last week. Young de Reszke—he was only twenty-two years old—had much natural talent for drawing. This sketch of Arthur Alexander, a friend and former pupil of Jean de Reszke, Sr., was made in Paris just before the beginning of the war.

### Effa Ellis Perfield, Musical Pedagogue

Effa Ellis Perfield is an excellent example to follow of a true pedagogue. Her busy and successful career impresses one strongly with the difference between a teacher and a pedagogue. After a heavy year's work in New York City, Effa Ellis Perfield, instead of seeking a vacation, is now in the midst of the first of a series of three summer school sessions. Teachers are here from twenty-five different states, including California, Montana, Wis-



Photo by Alfred O. Hoken.  
EFFA ELLIS PERFIELD.

consin, Georgia, North Carolina, Maine, Ohio, Pennsylvania, Illinois, Nebraska, Virginia, Canada, Massachusetts, Connecticut and New Jersey. A more enthusiastic crowd of teachers than these could not be found. The Perfield System is really a "trinity," consisting of the pedagogical course, the teachers and the pupils.

The course supplies the material and the scientific way to present it. The teachers are the wise and careful directors; the pupils, the musical results.

Mrs. Perfield merits the title pedagogue. She is true

to her ideal; she knows the goal and the road that leads to it, and she spares no pains to help her teachers, who say that she will answer questions at any time of the day or night. She is ready at all times to give suggestions and tangible help. She not only interests her teachers, but the pupils consider it a great treat to have Mrs. Perfield give them a "music test." One needs only to see her conduct one of these interesting tests to realize that she, as well as the pupils, thoroughly enjoys the work.

Mrs. Perfield is a born teacher and a trained, well equipped pedagogue. She has done much for music and music teaching, and her influence is strongly felt all over the country. Mrs. Perfield is the first theorist to teach chords without intervals and scales. She is also the first to teach sight singing by the feeling of tones in chords, in addition to using part singing in first grades. She is the first to teach note values without fractional reasoning, and to eliminate intervals, also to start constructive and creative music pages in musical magazines. She is the first to teach by a scientific pedagogy, the first to teach real harmonic dictation to children, the first to teach creative keyboard harmony, and to teach 95,220 modulations without patterns. She is the first to combine the three educational senses—ear, eye and touch—in musical education. It remained for her to teach rhythmical language reading, discrimination in rhythm, time, pulse and tempo. She is the first to create exercises for musical memory and to show the difference between musical memory and intellectual memory.

Mrs. Perfield closes her New York session June 29. Her normal teachers will have charge of the work while she conducts summer schools in Chicago and Asheville, N. C. Mrs. Perfield will resume her teaching in New York City the last of September.

### A Letter About Amparito Farrar

Among the various letters of praise concerning the delicate art of Amparito Farrar, the following, by E. S., to the editor of the Ottawa Citizen, is a sample:

Editor Citizen:

I beg the indulgence of a few lines of your valuable space to call attention to the peculiar excellence of Amparito Farrar's singing. Those who were fortunate enough to hear her at the musicale given by Mrs. J. A. MacKenzie on the evening of the 11th can have had few greater musical treats in recent years. It is needless to emphasize her purely technical mastery of the art of singing, her sustained tone production, great upward range and delightful facility in handling scale passages and other ornamental features. It seems to be customary to say much of such matters in commenting on the work of vocal artists. I wish rather to emphasize a simpler and far more difficult aspect of the singing voice—its general manner and expressiveness. I have heard several sopranos that possibly equal Miss Farrar in the purely dynamic and mechanical features of singing (volume, range and the rest), but few, if any, that sing with such unaffected sweetness and such heartfelt yet restrained expression. Miss Farrar, it seems to me, is supremely fitted to sing songs of sensuous beauty, songs that have depth and feeling, while lacking fussy pretentiousness. The modern school of French song writers, as represented say by Debussy and Fauré, best correspond to her exquisite talent. She does well to favor them. It is as delightful an experience as it is strangely rare to hear a voice that actually sings, not merely performs.—E. S., in the Ottawa Citizen, 1918.

### Debussy Memorial Concert

At the Academy of Santa Cecilia at Rome, Alfred Casella, pianist; Mario Corti, violinist, and Jeanne Montjovet, soprano, gave a concert in memory of the late Claude Achille Debussy. The particular feature of the program was Mme. Montjovet's singing of "Noel des enfants qui n'ont plus à maison," which roused great enthusiasm in the audience.

### Two New Zucca Songs

Two new songs by Mana Zucca just issued by the Boston Music Company are "A Persian Song" and "Tear-drops." These two numbers have all the characteristics of



MANA ZUCCA.

Miss Zucca's work, fresh, unhackneyed melody, rich, appropriate harmonic color, well made accompaniments, ingenious without being of more than the average difficulty, and that special characteristic which makes Miss Zucca's songs such favorites with singers—a thorough effectiveness from the standpoint of the recitalist. The Mana Zucca songs not only look well to the musician on paper, but Miss Zucca writes them so that they sound well when sung—a trick which by no means all composers have learned. These two songs are dedicated to Léon Rother, of the Metropolitan Opera Company, and

are particularly effective for baritone.

### Marie Torrence Sings for Southern Camps

Marie Torrence, whose enthusiasm for music is only secondary to her enthusiastic desire to do her share for the successful ending of the war, has given up her original plan of resting in the cooler part of Canada, and is now hard at work in her much hotter home climate, that of North Carolina.

On May 20 this favorite of North and South Carolina appeared as the only soloist for the North Carolina State Federation of Women's Clubs. Her program was a brief one. It comprised the popular air, "Depuis le jour," from Charpentier's "Louise," several songs by Liza Lehmann and Woodman's "Love's in My Heart." Miss Torrence responded to the applause by giving a number of encores. Her excellent accompanist was Mrs. C. P. Wharton.

In the audience was Governor Bockett, of North Carolina, and Mrs. Bockett. At a reception at the Governor's mansion after the concert Miss Torrence was greatly hon-



MARIE TORRENCE,  
Soprano.

ored. This reception was presided over by that well known American club woman, Mrs. Clarence A. Johnson, the president of the North Carolina Federation.

But Miss Torrence attaches even more value to the tour of the camps of the southeastern districts, under the auspices of the National War Work Council of the Y. M. C. A., which has now been arranged. She will spend three days at each camp, and already started this work at Camp Sevier last Thursday night.

The Greenville Daily News, in commenting upon this appearance in a very explicit and enthusiastic way, states that Miss Torrence received a tremendous ovation from the members of the 306th Field Signal Battalion, before whom she sang on the first of the three nights, and goes on to say:

"Miss Torrence rendered three groups of selections, all well chosen, and aroused more enthusiasm than has been shown at any similar event in the existence of the camp."

Miss Torrence continued her work at Camp Sevier by singing for the Y. M. C. A. Unit 83, and for the Base Hospital Unit on the third evening.

### Sue Harvard for Temple Beth-El

Sue Harvard, soprano soloist at the First Church of Christ, Scientist, New York City, has been engaged for a similar position at Temple Beth-El.

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**Cecil Fanning in War Camp Community Service**

"Morale Will Win the War," headed large posters announcing the first community sing of soldiers and civilians Sunday afternoon, June 23, Memorial Hall, Columbus, Ohio. Four thousand soldiers and civilians responded. There was great enthusiasm, good humor and splendid spirit. The War Camp Community Service, with Cecil Fanning, the baritone, as chairman of the music committee, will hold these sings every two weeks throughout the summer, in the parks.

Another echo of Cecil Fanning's present activities appeared in the Ohio State Journal, Columbus, June 18, under the heading "Sing Low, Sweet Chariot": "Of all the good things said and done at the Booker Washington memorial last Sunday afternoon," reads the notice, "the



CECIL FANNING,  
Chairman of the Music Committee of the War Camp  
Community Service.

singing of 'Sing Low, Sweet Chariot' and 'When the Boys Come Home' (Oley Speaks' music) by Cecil Fanning were especially pleasing. 'Sing Low, Sweet Chariot' is an odd conceit, but when rendered by a noble voice, as it was on this occasion, it seemed like a living reality, when the chariot did indeed swing low and the soul got in and journeyed thither. It was a very beautiful feature. And when he sang 'When the Boys Come Home,' one could shout, for indeed one could almost see them coming, with waving banners and shouts of victory. Several times the audience broke into the song with applause. Oley Speaks put the grand music into that song, and it was his near neighbor, Cecil Fanning, who gave lofty expression to the composition."

**Columbia University Band Concerts****Henry Hadley Conducts**

The New York Military Band, under direction of Edwin Franko Goldman, opened its second week of outdoor concerts at Columbia University, New York, on Monday evening, June 17, the audience numbering many thousand interested music lovers.

Mr. Goldman deserves especial praise for the care employed in offering his programs, which are arranged to meet the tastes of the patrons, and produced in a highly artistic manner.

The program for Monday evening, June 17, had for its principal numbers the overture to "Oberon," a fantasy on "The Valkyrie" and Chopin's "Military" polonaise. Wednesday evening, the principal numbers were the "William Tell" overture and an elaborate selection from "Carmen." The community singing feature, which is part of the program each Wednesday, included a number of the most familiar American songs, in which the audience joined heartily.

Friday evening was the second "Composers' Night." This time it was Henry Hadley whose compositions made up the entire second part of the program. First came his spirited overture "In Bohemia," a work written a number of years ago which has always remained, a special favorite with the public; his third ballet suite, another work which attained popularity, particularly as presented on the Sousa programs; and "Six Silhouettes," a new work played for the first time. Mr. Hadley, it will be seen, as fitting the occasion, did not choose any of his heavier works for presentation, and the choice was a wise one, for those present received them with marked enthusiasm. Each of the new silhouettes is given with a typical national color—Spanish, French, Italian, American, Egyptian

and Irish. Mr. Hadley has found facile, agreeable melodies for each number, dressed them in ingeniously un-hackneyed harmonies, and the instrumentation is a real masterpiece for band. The American number was perhaps the best of the set and certainly the most heartily received. Each time Mr. Hadley conducts one regrets that so thoroughly trained, able and musically a leader has not found some permanent orchestral post here in the East.

Edwin Franko Goldman has assembled one of the best concert bands that has ever played in America. Some of the effects achieved are truly remarkable for band. The musicians being practically all orchestral men, there is an entire absence of the brassy blare almost invariably associated with loud passage in band playing. Mr. Goldman himself is a leader of unusual ability, as he again proved in the first part of the program which included the "Mignon" overture, two Grieg numbers, and the introduction to the third act and bridal chorus from "Lohengrin."

**The Berolzheimer Organ Scholarships**

In providing free scholarships for organ students, Commissioner Philip Berolzheimer and Mrs. Berolzheimer are giving to deserving men and women of talent the rare opportunity to become expert organists, proficient choirmasters and directors of church music.

These annual scholarships are provided at the Guilman Organ School, New York, for six students who have the necessary talent, but are not able to pay the tuition of the school. In order to compete application must be made in writing, accompanied with written references regarding character and financial standing of

Do you know any song that  
is a better melody ballad than

**"The Radiance  
in Your Eyes"?**

By Ivor Novello

(Composer of "Keep the Home Fires Burning"  
"Till the Boys Come Home," "Dream Boat," etc.)

Published in all the keys by  
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the candidate; also a signed statement from a physician stating that the candidate is in sound health.

Each candidate will be required, at the examination to be held October 4 next at the school, to answer questions in the rudiments of music, write out and play the major and minor scales from memory, play a prepared piece on either organ or piano, read at sight a given piece, also a hymn tune, and play one or more of the Bach "Inventions" or one or more of the preludes and fugues of "The Well Tempered Clavichord" on the piano.

Each successful candidate will receive private organ instruction under Dr. William C. Carl, director of the school.

Commissioner Berolzheimer is an honorary member of the alumni association of the school and for the past six years has studied with Dr. Carl. He is a gifted organist and has already appeared in a public recital in Aeolian Hall.

Mrs. Berolzheimer is also studying with Dr. Carl. A fine organ has been installed in their home.

Of last year's graduating scholarships, the following are already holding positions as organist and director: Harry J. Cosgrove, All Souls' P. E. Church, New York; Lillian Ellegood Fowler, First Presbyterian Church, Jersey City; Ruth Palmer Sullivan, S. Barnabas' P. E. Church, Newark, N. J.

**Siefert Pupils in Recital**

John B. Siefert, the well known tenor and teacher of voice, Pittsburgh, Pa., presented his pupils in an attractive song recital, Friday evening, June 7, 1918, at Carnegie Lecture Hall, Schenley Park. Those participating were: Ruth V. Andrews, Katherine McF. Bryar, Anna Rae Caskey, Beulah Fowler, Mrs. Herbert J. Kreiling, Mrs. William C. Kreiling, Ruth Lamm, Regina O'Brien, Elizabeth Stevens Pell, Christine Schmale, Hilda C. Sonnenfroh, Olga Zinsmeister, John Baldinger, A. W. Booser, Raymond C. Cook and Floyd Gregory.



DAN BEDDOE TO SING AT BETH-EL.  
Dan Beddoe, the well known tenor, owing to urgent requests, has decided to teach during the summer at his New York home, 403 West 115th street. Incidentally, Mr. Beddoe has eight pupils in the service, including a soprano who is a member of the American Ambulance Corps in France. Mr. Beddoe is entering upon his tenth year as soloist at Grace Church, and has also accepted the position of tenor soloist at the Temple Beth-El, New York.

**Augusta Cottlow Brings News of Lhévinne**

Augusta Cottlow, the pianist, is the first one to bring any recent news of Josef Lhévinne to his numerous pupils throughout this country. Since so many artists have been caught in the meshes of the war, very little concerning those who were in Germany at the outbreak of hostilities has filtered through. Miss Cottlow herself was in Berlin at the time, and she says that Lhévinne was making every effort to return to America, but as a Russian sub-



AUGUSTA COTLOW,  
Pianist.

ject, Germany naturally refused him a passport. He again attempted negotiations after the Russo-German peace was concluded, but Denmark stepped in and declared she would refuse him free passage through her territory, since to her eyes he was considered as being still of military age in Russia. So, according to Miss Cottlow, Lhévinne is quietly remaining in Berlin, without pupils and without concert engagements, until such time as conditions may change.

**OPPORTUNITIES**

**WANTED**—Accompanists, male and female, to go abroad to play in the camps before our soldiers in France. Living expenses abroad are paid. At least four months' service is required. Address: America's Over-There Theatre League, 240 West 44th Street, New York City.

**WANTED**—An important conservatory in New York state is seeking a director for its violin department. Must be teacher of the first rank and soloist of established reputation. Address: "O. H." care of MUSICAL COURIER, 437 Fifth Avenue, New York.

**WANTED**—Lyric soprano of experience to sing a leading prima donna role in a high class comic opera. Should look not older than twenty-eight years, and be of prepossessing appearance, if possible. There is no dancing in the piece, and the role is a straight prima donna part. Address "L. H. B." care of Musical Courier, 437 Fifth Ave., New York.

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## FRENCH MILITARY BAND COMPLETELY CAPTURES BOSTON

Two Superb Concerts Attended by Enthusiastic Audiences—"Veterans' Night" and Second "Operatic Night" Enliven Week of "Pops"—Records of Roland Hayes First Heard—A. H. Handley on Musical Conditions

Boston, Mass., June 22, 1918.

The superb concert military band of French musicians, under the direction of Capt. Gabriel Pares, now visiting America by authority of the French Government, captured Boston this week with two memorable concerts. On Tuesday evening, June 18, the band was guest at the "pop" concert in Symphony Hall, playing the second section on the program. They were introduced by William H. Kenny, of the American Ambulance, and president of the Emerson College of Oratory, who declared that the French Government, in selecting the members of the band, had chosen those that were considered the best performers in France on their particular instruments, and that twenty-eight of these musicians were first prize men of the Paris Conservatoire, of which they were graduates.

Lalo's "Le Roi d'Ys" was splendidly given, the work of Leon LeRoy, the admirable clarinetist of the New York Symphony Orchestra, being particularly noteworthy. La-combe's "Marche Gasconne" was played as an encore, in response to the vigorous applause that followed the first number. Then came Lalo's "Rhapsodie Norvegienne," and, to close the group, Bizet's second "L'Arlesienne" suite. The insistent applause that followed this number brought out Louis Speyer, the excellent oboist, who gave a brilliant performance of Guillaud's first concerto. One of the features of the concert was the spirited singing by Georges Mager, gifted horn player and tenor, of a composition by Henri Février, the composer of "Monna Vanna," written to a text, "Aux Morts pour la Patrie," by Charles Peguy, who was killed in the battle of the Marne, September, 1914. The tremendous enthusiasm of the huge audience caused the song to be repeated. Stirring performances of "La Marseillaise" and "The Star Spangled Banner" concluded the French musicians' share of the program.

The precision with which these men play, their individual skill and admirable ensemble, make their performance thoroughly enjoyable, and set a high standard toward which our own military bands ought to strive.

On Wednesday evening, June 19, the visitors gave a concert at Mechanics' Hall for the benefit of the Foyer du Soldat, which corresponds to the Y. M. C. A. and K. of C. in this country. The concert was sponsored by a distinguished list of patronesses, and a highly delighted throng heard the remarkably interesting program.

### "Veterans' Night" and Second "Operatic Night"

Besides the notable appearance of the celebrated French band at Symphony Hall this week, there were two suc-

cessful special nights—Veterans' Night and the second Operatic Night. Monday, June 17, being the one hundred and forty-third anniversary of the Battle of Bunker Hill, it had been suggested by officers of several patriotic and veterans' societies of Boston that Monday evening be made Veterans' Night. The management gladly agreed to the suggestion, and the program contained not only many old American war songs, but the national hymns of the Allies. Moreover, popular modern war songs were played.

The second and last operatic night of the season came on Wednesday evening, June 19, and attracted a large crowd. Mr. Jacchia's operatic program a few weeks ago was very successful, and it was in response to numerous requests that he gave another. The list of composers and selections was comprehensive. Numbers were played from operas by Rossini, Tchaikowsky, Massenet, Puccini, Wagner, Bizet, Offenbach, Saint-Saens, Verdi, Wolf-Ferrari, Mascagni and Donizetti. Only two weeks remain in the season of "pop" concerts at Symphony Hall. Despite war time conditions, which meant the loss of large patronage from Harvard and Boston Tech., the season has been one of the most successful in the history of these concerts. This is a great tribute, primarily, to Conductor Agide Jacchia, whose programs and skillful conducting have won for him a large and admiring following.

For the last week of the concerts there will be two special nights of particular interest: On Wednesday night, July 3, a second Russian program will be given; the Fourth of July will bring a grand patriotic program. Stephen Townsend, the noted vocal instructor and coach, will again have his remarkable male chorus, which created such an impression at the Red Cross night, and there will be another chance for the much discussed community singing, because the audience will be asked to join in the various songs.

### Records of Roland Hayes Heard for First Time

Roland Hayes, the greatest negro tenor, was heard in a song recital Thursday evening, June 20, at Ebenezer Baptist Church. He was assisted by Louis Vaughan Jones, violinist, and Laurence B. Brown, accompanist. The proceeds from the recital went to the building fund of the church.

Hayes introduced for the first time several of his phonograph records, singing in comparison and in unison. The records are an admirable reproduction of this greatest negro tenor's beautiful voice. The tremendous demand which followed the announcement that the popular tenor was making records has far exceeded the supply, and indicates that the many thousands who have heard his skillful rendition of operatic numbers and folksongs in his transcontinental tour this season are anxious to own the records themselves.

### A. H. Handley on Conditions

"Women instrumental musicians," says A. H. Handley, the Boston manager, "are now coming into their own. Never was there a time when it was so difficult to obtain good women players. The supply nowhere meets the demand. Many social functions today are using women orchestras; especially is this the case in 'war weddings.'"

"The women's clubs and musical courses throughout New England are in a great many cases postponing arrangements for program until fall, preferring to wait and see what the market contains after the summer vacations, rather than before. The business is here, and ultimately it will come in. The larger private schools around Boston have been a little more ambitious the past season than heretofore, and the outlook shows that next season they again will present bigger artists to their pupils."

"Lyceum courses in the larger towns are including bigger musical programs. Where in years gone by lecturers dominated, now the number of engagements awarded to literary attractions are no more than those given to musical programs."

"During the summer there will be many programs given at private homes, both on the North Shore and the South Shore, in aid of various war relief charities." COLES.

### "Long, Long Trail" Liked by Sailors

Elmer G. Hoelzle, Y. M. C. A. Camp Long director, of the Navy, Paris Island, S. C., writes as follows in regard to Zo Elliott's "There's a Long, Long Trail":

"The 'Long, Long Trail' is the favorite song of the boys here and go where you will, you will hear 'Long, Long Trail.' They sing this particular number with better tone production and a more musical style and really get out the best that the song holds. I wish you might be my guest for a few days and hear these boys sing. It would make you feel very proud of this live, wide-awake bunch."

George Warren Reardon, of the Criterion Male Quartet, speaks of the song as follows:

It would have done your heart good, if you could have heard the Criterion Male Quartet put over "The Long, Long Trail" and "My Own United States" in Poli's Theatre at Washington, D. C., last night. The theatre was packed to the roof. The President of the United States was there and his wife was by his side. Also Creel, the publicity man, and the foreign ambassadors, as well as our own Cabinet men. The occasion was the showing of some official war pictures of Pershing and his army.

"The 'Long, Long Trail' we did with piano, and when the pianist played the opening bars of the number the audience burst forth into applause, and at the end of 'My Own United States,' well, say, the house broke loose and the President's face was wreathed in smiles. Taking it all in all, it was a great day for Witmark. More power to your publications."

"There's a Long, Long Trail" was given by request at a concert given on May 26 at the Bellevue-Stratford Hotel, Philadelphia, Pa. It was also enthusiastically received when sung by Renée Schieber, soprano, at the Hotel Gramatan, Bronxville, N. Y., on June 9.



ROLAND W. HAYES.

The young American negro tenor, of whom his teacher, Arthur J. Hubbard, the veteran vocal instructor, of Boston, recently said: "Of the many successful artists of my teaching, there is none of whom I am more proud than the young and brilliant negro tenor, Roland W. Hayes, a voice of beautiful quality, great extension and perfectly under command. From the lightest mezza-voce to the most brilliant dramatic effects, he has the means to convey to the hearer his highly intelligent conception of all types of compositions. His intellectuality is of such a degree that his interpretations are invariably of a high order. He is equally at home in all grades of the literature of the tenor voice, from the sentimental English ballad to the highest of German Lieder, French songs, and operatic music, whether of Italian, French or German origin. His work is now well known and esteemed throughout the country, both North and South. His recent tour of the Pacific Coast was most successful. In and about Boston, he is a great favorite, and an announcement that he is to sing invariably brings an audience that fills available capacity. I have taught him for five years, and my esteem for him personally is as great as that I have for him artistically."

## METROPOLITAN MUSICAL BUREAU ANNOUNCEMENT, SEASON 1918-1919

### Caruso to Sing at Saratoga—The Grand Opera Quartet and Prominent Artists

The Metropolitan Musical Bureau, Aeolian Hall, New York, which managed the concert tour of Enrico Caruso last year in the Middle West, announces that the famous tenor has again decided to appear in concert under their management. Caruso's first concert under this arrangement will take place in Saratoga Springs on Saturday evening, August 17, at the Convention Hall, and will be the social event of the racing season. There will also be several concerts during the month of October, details of which have not been arranged.

### Busy Season in Prospect

Based on present bookings, the artists of the Metropolitan Musical Bureau may look forward to an unusually active season. The Grand Opera Quartet—Frances Alda, Carolina Lazzari, Giovanni Martinelli and Giuseppe de Luca—which is being jointly presented by Charles L. Wagner and the Metropolitan Musical Bureau, has been booked for a tour of twenty concerts opening in Canada on September 25 and continuing until November 2.

Toscha Seidel, the sensational new Russian violinist, who was introduced by the Metropolitan Musical Bureau last spring, will have a tour of about sixty concerts, including appearances with leading orchestras.

Thelma Given, an American born pupil of Professor Auer, will make her American debut at Carnegie Hall on November 3, under the Bureau's direction.

Anna Case, the lovely soprano of the Metropolitan Opera Company, after spending the summer before the motion picture camera, will resume her concert activities in the fall with a transcontinental tour. Giulio Crimi, the leading Italian tenor of the Chicago Opera Company, is an important addition to the Bureau's roster of tenors.

New York recitals under the management of the Bureau will be given by the following artists: Anna Case, Toscha Seidel, Thelma Given, Nina Morgana, Marvin Maazel, Rafael Diaz and L. T. Grunberg.

In addition to his tour with the quartet, Giovanni Martinelli will give recitals during a period of four weeks between the middle of February and the middle of March, for which time his managers have been fortunate enough to secure his release from the Metropolitan Opera Company.

The Welsh tenor, Morgan Kingston, will have an extensive concert tour of the Northwest by arrangement with the new Ellison-White Bureau of Portland, Ore. A number of concerts have also been arranged for Marie Rapold, Jose Mardones and Thomas Chalmers. The Metropolitan Musical Bureau is also planning the annual spring festival tour of the Metropolitan Opera House Orchestra under the direction of Richard Hageman.

### Anna Case at Ocean Grove

Anna Case, lyric soprano of the Metropolitan Opera Company, will give her annual recital at Ocean Grove on Saturday evening, August 3. Miss Case sang on Saturday, June 15, for the convalescent American soldiers and sailors recuperating at Base Hospital No. 1 on Gun Hill Road, New York, where her singing made a profound impression. She also presented the patients with several hundred packs of cigarettes. Miss Case has been very busy since the closing of her concert season making new records and acting for the motion picture camera.

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### Anna Fitziu's Wartime Dress

Anna Fitziu's costumes from now on will be of calico, proving that she is a patriot in reality and not in disguise. She wore a blue and white calico gown, which she made herself in two days, when she appeared at the recent Metropolitan Opera benefit, on June 10.

Miss Fitziu claims that she will not buy any more new evening dresses until the war is over, and if the man-



ANNA FITZIU,

In a blue and white calico dress which she made herself and thinks is the appropriate garment to wear during war times. At the benefit concert given for the navy boys on June 10, at the Metropolitan Opera House, under the direction of Frances Alda, Miss Fitziu wore this dress when she sold programs.

agers throughout the country do not object, she says she will wear calico dresses on the stage. With the money she used to spend for evening dresses, hats and slippers, she is going to invest in War Savings Stamps, Liberty Bonds and other war funds.

### Loudon Charlton Announcements

Loudon Charlton's announcement for 1918-19 contains a list of names as interesting and distinguished as those that have always characterized this management. There are two prima donnas, Julia Claussen, mezzo-soprano, and Helen Stanley, soprano, both of whom are well known the country over as artists of extraordinary artistry and popularity. Caroline Hudson-Alexander, soprano, continues under this management, with which she has been associated for six seasons, while Mary Jordan, contralto, starts her second Charlton season with prospects brighter than ever before. Other singers on the list are Reinhold de Warlich, the well known baritone, and Allen McQuhae, the young Cleveland tenor, who has come rapidly to the front during the past season.

Mr. Charlton offers four pianists, all of world-wide reputation. First there is Guiomar Novaes, the brilliant young Brazilian pianist, whose success has been one of the sensations of recent seasons. Harold Bauer will be heard from coast to coast in concert and recital, while Ossip Gabrilowitsch has arranged his schedule with the Detroit Symphony Orchestra, which he is to conduct, so that he will be available for a limited number of piano appearances. George Copeland, widely known as one of the foremost exponents of Debussy and other modern composers, is also announced.

For violinist, Mr. Charlton offers two artists of wide renown, Jacques Thibaud, representing France, and Eddy Brown, representing America. Both are too well known to require extended comment.

An interesting addition to the Charlton list is Maurice Dambois, cellist, who came here from Belgium two seasons ago and promptly proved himself one of the foremost exponents of his instrument.

The Flonzaley Quartet will again be heard throughout the country, giving in addition to the many individual ap-

pearances a series of concerts in New York, Boston, Philadelphia, Chicago, Detroit and other cities.

A special feature of unusual importance will be the Isadora Duncan Dancers, in conjunction with George Copeland, pianist. There are six of these pupils of Miss Duncan, all of remarkable beauty. Since their childhood they have been associated with Miss Duncan and are the natural inheritors of their teacher's great art.

### Copeland and Duncan Dancers Please

George Copeland, pianist, and the Isadora Duncan Dancers gave a delightful entertainment on the evenings of June 7, 8 and 9 at the Neighborhood Playhouse, New York. The attraction was under the management of Loudon Charlton, and capacity audiences attended on each evening.

The combination of the delightful pianistic qualities of Mr. Copeland with the attractive talents of the young dancers provided a highly novel and artistic entertainment. The young ladies, who numbered six, were Anna Erica, Gretel, Liesa, Irma and Therese. In ensemble, they danced a suite of movements from Gluck's "Iphigenia in Aulis" and the Schubert "Marche Militaire," winning notable applause in each and repeating the latter. The individual performances of the young ladies included interpretations of selections from Chopin. Of these, the most remarkable was Anna's dancing of a mazurka and a waltz.

Mr. Copeland's numbers, both as soloist and as accompanist for the young ladies, were intensely interesting and artistic in the extreme. He gave splendid performances

Audiences everywhere have applauded and redemanded

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of the first movement of MacDowell's "Sonata Tragica," a Liszt etude, a bourree of Bach, Debussy's "L'Après-midi d'un faune," Satie's "Gnossienne," a prelude by Rachmaninoff and Jongen's "Soleil à Midi." As encores, he played Debussy's "Reflet dans l'eau" and a little Spanish Habanera.

### The Samoiloff Summer Class

Lazar S. Samoiloff's voice culture, bel canto method, highly indorsed by Tito Ruffo, Sammarco, Didur, Chaliapine and other eminent artists, will continue during the summer, at Carnegie Hall, New York, and Twin Lakes (Berkshire Hills), Conn. He plans to spend Monday, Tuesday and Wednesday at his Carnegie Hall studios, and the balance of the week at Twin Lakes. Special summer rates will prevail. Several Red Cross concerts are planned, to be given by artist-pupils from his classes. Mr. Samoiloff will be pleased to consult with any singers with reference to instruction or to singing at these concerts.

### Vera Barstow to Play in Boston

Vera Barstow, the violinist, has been engaged by Mrs. Hall McAllister, through M. H. Hanson, to appear on July 12 in Mrs. McAllister's course on the North Shore of Boston, probably at Pride's Crossing. Miss Barstow is very well known to a great many Bostonians, and her appearance is looked forward to with great interest by many of her friends. It will be the first time that Miss Barstow will use in Boston or vicinity her new Gaudagnini violin, which was presented to her by her late friend, Mrs. Robert Evans.

### CAMPANINI AND HAROLD McCORMICK IN CONFERENCE

Chief Patron of Chicago Opera Returns Unexpectedly from Switzerland—General Director Tells of Further Plans

Cleofonte Campanini, general director of the Chicago Opera Association, dropped into the "Windy City" unexpectedly last week and was seen in his office in the Auditorium Theatre by a representative of the MUSICAL COURIER. Mr. Campanini, who spent a few weeks' vacation in Havana, looks the picture of health and informed the representative that he was now in better health than he has been in many years. Mr. Campanini came to Chicago with Harold McCormick, the principal stockholder of the Chicago Opera Association, who has just returned from Zurich, Switzerland, where he has been for several years. Mr. McCormick, on his arrival in New York, phoned Campanini at the Astor Hotel that he had just arrived from Europe and would like to see him.

"I am leaving on the 2.45 train for Chicago, where I want to see my family. Do you want to come with me?"

It was then 12 o'clock.

"Sure," answered Campanini; "I will be there." The maestro packed up and was on hand to leave with him on the Twentieth Century for Chicago, where they arrived the following morning.

On the trip between New York and Chicago, Campanini explained to McCormick what he had done last year and told him that the loss had been much greater than heretofore. "It was to be expected," answered the philanthropist. "The artistic results, however, pleased me greatly and I want you to go on just the same, and I want to express to you, personally, my entire satisfaction in your management."

Harold Fowler McCormick—it will do no harm to state again here, though the musical world in general knows it—is a man whose civic pride in the city of his birth has permitted the giving each season of grand opera, and whose liberalities have never been sufficiently recognized. He is one of the most generous patrons music has ever had. Campanini recently said to a MUSICAL COURIER representative that Chicago long ago should have recognized publicly the great liberalities of Mr. McCormick toward art. Born in that city in 1872, Mr. McCormick several years ago headed a committee of gentlemen who backed the Chicago Opera Company. Later on Mr. McCormick bought the stock held in New York, and since that time he has been virtually the foremost backer of the Chicago Opera Association. Chicago may well be pleased and proud to claim for itself such a generous patron of music.

On reaching Chicago, Harold McCormick, Campanini and Max Pam had a consultation and books were shown.

"Well, I am too busy to look over all those papers," said Mr. McCormick. "As I told you on the train, all I want you to do is to go on as heretofore. Opera has been too much linked with society. This is a democratic country and we should appeal more to the musical public at large. I believe it would be a good thing if next year we would make it a rule to have the habitués of the opera come in their business suits and the ladies in their afternoon dress, minus their jewels. We are at war at the present time and it would be best not to make any display of luxury that might offend the patrons of grand opera. Furthermore, operas in Chicago should be popularized."

Campanini said, "I expect subscriptions to pour in for next season. The subscription sale for my New York season is already very big and I am especially pleased, while subscriptions in Chicago for this time of the year are not bad, and I think the season will be a very good one. Herbert Johnson will remain as business manager, Rufus Dewey will again be press representative, and Alexander Kahn is my new secretary. I am leaving again on Saturday for New York. Signora Campanini and myself will in all probability spend our summer vacation in the White Mountains."

Campanini also chatted with the MUSICAL COURIER representative concerning his plans for the coming opera season. Most of what he said has been printed already as a leading article in the MUSICAL COURIER of June 13. A revival not mentioned in that article will be that of Halevy's "La Juive," with Rosa Raisa as Rachel, a work that has not been seen on the American operatic stage for many years. Still another revival is to be Meyerbeer's "L'Africaine," in which Campanini's new and still unnamed Italian tenor will make his debut, while the new French tenor will appear first in "William Tell." Campanini stated that Massenet's "Cleopatre," which he contemplated producing last year, will surely be one of next year's novelties, with Mary Garden in the title role.



# John Powell

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## ANNUAL COMMENCEMENTS FEATURE CHICAGO MUSICAL WEEK

Exercises at Chicago College of Music, Columbia School of Music, Bush Conservatory and Chicago Musical College—Knupfer Studio Commencement—Clubs Appeal for Music—Musical College to Give Special Prizes—Other News

Chicago, Ill., June 22, 1918.

Evidence of the excellent work Esther Harris, president of the Chicago College of Music, accomplishes with young students, was the remarkable playing of the pupils who participated in the twenty-third annual commencement of that institution, Wednesday evening, at the Chicago Theatre. An audience which packed the large theatre showed its enjoyment and appreciation by hearty applause after each number rendered. Miss Harris enjoys a wide reputation for her teaching of the young pianist and more than one wonderful child pianist has emerged from these widely known studios with remarkable results. For children between the ages of eight and fifteen to play concertos with orchestral accompaniments is a feat well nigh unbelievable, yet Miss Harris' students do this and play them well, too. The program, given with full orchestral accompaniment by members of the Chicago Symphony Orchestra under the direction of William C. Moebius, opened with "The Star Spangled Banner" sung by the audience, directed by Baby Sylvia Cohen. Sadie Axelrod was the first performer, and her selection was the first movement from Mendelssohn's G minor concerto. Dena Brown followed with a praiseworthy rendition of the last movement of the same concerto. Little Ruth Emily Parker astonished with accurate playing of the D'Albert "Bonne Nuit" for a child so young. The first movement from the Beethoven concerto in B flat major was given by Ruth Belinky with not only a fine understanding of the work, but a technic as well as thoroughness of conception that was remarkably unfolded. Miss Belinky has been carefully taught and should she continue along the same lines she will undoubtedly be heard from in the future. The first movement from Mozart's A major concerto was admirably done by Master Julius Stein, who, like the others, played accurately and effectively. In the von Weber "Konzertstück" in F minor, a talented pianist was brought forth in the person of Milona Moore. This young girl presented the number with an understanding of tonal quality and technical assurance that was amazing. Miss Harris deserves much credit for having developed this talent to so high a point, and the writer feels justified in predicting a brilliant future for this girl, providing she continues her studies as heretofore.

The entire A minor concerto of Grieg was the vehicle on which Gertrude Weinstock rode to success. She tossed off the intricacies of the concerto with the ease and assurance of a finished artist. Miss Weinstock, who is still very young, has often been heard with orchestra and in recital here and her future is being watched by many who heard her on first appearance. An indicated by her win-



MILONA MOORE (UPPER LEFT), GERTRUDE WEINSTOCK (UPPER RIGHT) AND RUTH BELINKY.  
Three students of the Chicago College of Music.

ning of the diamond medal in the artists' class, Miss Weinstock's work bore every indication of an artist. Rae Bernstein gave a good account of herself in the finale from Hiller's F sharp minor concerto. In the hands of Master Morris Kushner the Mendelssohn "Capriccio Brillante," B minor, had an able interpreter and was given an effective performance. Sarah Goldstein closed the evening's program with a brilliant rendition of the first

movement of the Rubinstein concerto in D minor. All the students but Miss Belinky, who is a pupil of Lillian K. Harris, have been trained by Esther Harris. The young pianists gave marked evidence of the fundamental principles of the Chicago College of Music method of piano instruction which produces remarkable effects in technic and interpretation. Both Esther Harris and her efficient assistant and sister, Lillian K. Harris, are to be highly congratulated upon the success of the concert.

To lend variety to the program Joseph Lincoln sang the prologue from "Pagliacci" and Robert Louis Barron, violinist, played a movement from the Mozart D major concerto. An address was made by Judge Harry M. Fisher, and Leopold Saltiel conferred the degrees and diplomas on the three hundred and fifty or more students.

### Columbia School Closing Exercises

Before what was probably the largest commencement audience here the Columbia School of Music closed its seventeenth year of progressive activity with its commencement concert at the Auditorium on Monday evening. An outstanding feature of the program was the singing of the Columbia School Chorus, so well directed by Louise St. John Westervelt. A more fitting opening for such a program could not be found, and the singing of the chorus lent variety and departed from the usual commencement concert program. In the two numbers rendered under the efficient leadership of Miss Westervelt—David Stanley Smith's "The Wind Swept Wheat" and "Vasilissa the Fair," founded on four Ukrainian folk melodies (Schindler)—the Columbia School Chorus achieved splendid results. The excellence of its singing is due chiefly to Miss Westervelt, who has her choristers well in hand at all times, and her ability as choral conductor makes for the admirable ensemble attained by her lady choristers. The solo in the Smith selection was beautifully rendered by Grace Bennett Wynn. Following this, an address for war stamp pledges was made by M. Rose Burns, who succeeded in obtaining at least two \$1,000 pledges among the auditors. The musical program continued with the singing of "The Star Spangled Banner." Then Ernestine Louise Rood, pianist, played with understanding the allegro affettuoso from the A minor concerto of Schumann. Beulah Hayes, mezzo-soprano, was well received in the aria from the third act of "Carmen." Some of the best piano playing of the evening was set forth by Eloise Bedlan in two movements from the Saint-Saëns concerto in G minor. The sole violinist of the evening, Solmie Niemkovsky, won much success with his excellent rendition of the entire Vieuxtemps D minor concerto, No. 4, which he played with lovely tone and ample technic. Anne Sullivan's singing of the "Mon coeur s'ouvre a ta voix," from Saint-Saëns' "Samson et Dalila," disclosed a good contralto voice. Esther L. Rich acquitted herself creditably in two movements from Paderewski's concerto in A minor. The class march was played by A. Cyril Graham, a member of the faculty. The orchestral accompaniments were played by the Columbia School Orchestra, augmented by members of the Chicago Symphony, conducted by Ludwig Becker.

Clare Osborne Reed, the efficient director of the Columbia School, conferred the degrees and diplomas.

### Knupfer Studios' First Commencement

Closing its first year of activity, the Knupfer Studios, Walter Knupfer, director, presented its final concert and commencement of the season Thursday evening, at the school recital hall. Judging from the work of the students heard on this occasion and from time to time throughout the school year, the progress of this institution in its first year has been marked. The success attained by the school lies with Mr. Knupfer, the efficient head, and the excellent faculty with which he has surrounded himself.

A well arranged program was exceptionally well presented on this occasion to an audience which filled every available space in the lovely hall and overflowed into the corridors and adjoining rooms. The singing of "The Star Spangled Banner" started the program, the first printed number of which was the "Polacca Brillante" (Weber-Liszt), brilliantly set forth by Myrtle Peterson. Ample technic, fleet and agile fingers, musicianship and understanding made Miss Peterson's rendition highly praiseworthy. The other pianists appearing were Dorothy Denham Eichenlaub and Anna Louise Daze. The former disclosed in the "Hungarian" fantasia of Liszt exceptional pianistic gifts and intelligence, musical conception and technical excellence. Miss Eichenlaub draws from her instrument a tone of appealing charm, not lacking power in the most fortissimi passages. In the Liszt concerto in E flat major Miss Daze accomplished some remarkable piano playing. She is a pianist with much to recommend her and one who should go far on the road which leads to success. Her interpretation of the difficult number was that of a finished artist and won her a distinct success. The pianists are

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artist-pupils of Mr. Knupfer, who is entitled to much credit for the finished work of his pupils. One and all revealed the efficiency and thoroughness of the Knupfer training. Samuel Hungerford, violinist, rendered the Saint-Saëns "Rondo Capriccioso" with fine effect and overcame its technical difficulties with ease. Mrs. George R. Virmond disclosed a soprano of good quality and sang with taste a group of three songs by Saint-Saëns, Mac'adyen and Downing. She is a student of Frederick Carberry.

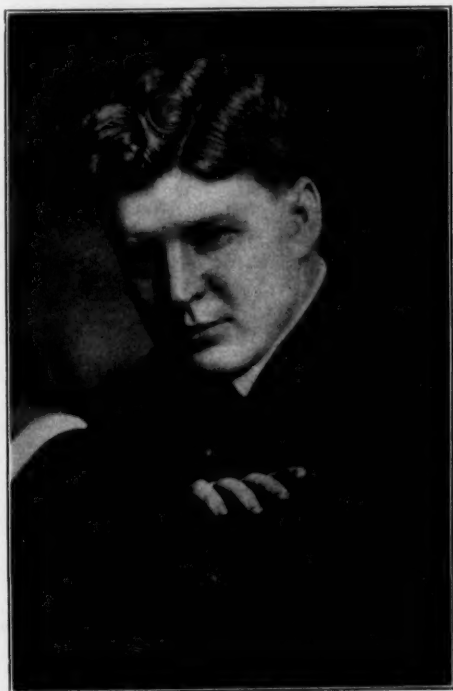
To Isaac van Grove fell the burden of accompanying the violinist and singer and playing the second piano parts in the piano numbers. In both capacities he showed himself a fine artist and an admirable support. Frederick Carberry was to have given the address, but in his absence Mr. Knupfer made a few interesting and clever remarks, and awarded the diplomas and certificates. Some forty-three students received the first year's diplomas and were the first graduates from the Knupfer Studios, which undoubtedly will go on for many years to come climbing the ladder of success.

#### Jennette Loudon's Intermediate Students

The annual recital given by the intermediate class of M. Jennette Loudon took place last Saturday afternoon at 821 Fine Arts Building. A well arranged and interesting program, as is usually the case at the Loudon studios, was presented by some thirteen gifted students. For the occasion, several of Miss Loudon's pupils from Bloomington came specially to participate in the afternoon's enjoyment. Those appearing, all of whom gave admirable accounts of themselves, demonstrating the excellence of Miss Loudon's teaching, were Eleanor Fink, Doris Gathercoal, Helen Gregory, Ruby Michaels, Alice Rawson, Kathryn Soward, Mildred Whitmer, Josephine Pigall, Geneva Clark, Helen Crane, Mary Wight, Elizabeth Pigall and Eleanor Kemp. Numbers by Rachmaninoff, Schubert, Schuett, Nevin, von Wilm, Bach, MacDowell, Heller, Torgyssen, Durand, Chopin, Grieg, Beethoven and Poldini were rendered. A most fitting close was the rendition of Jennette Loudon's spoken song, "In Flanders Fields," by Dr. Frederick Clarke.

#### Bush Conservatory Commencement

At the Bush Temple Theatre, on Monday evening, Tuesday morning, Wednesday and Thursday evenings, the Bush Conservatory held its annual commencement exercises and concerts. The Bush Conservatory, which is so well directed by its president, Kenneth M. Bradley, who has surrounded himself with a strong faculty, brought out many meritorious students. Several of these will now enter their professional career fully equipped, as they have been trained with the idea of developing the students artistically, mentally and phys-



KENNETH M. BRADLEY,  
President, Bush Conservatory.

ally, and, as said by the president of the school, "They leave the institution as men and women of the highest ideals and become useful students as well as thorough musicians and artists." More than twenty-four students appeared at the various concerts given during the week and each one is entitled to words of praise for the efficiency of their work.

The last concert took place on Thursday evening, when the presentation of degrees, diplomas and certificates was made in Charles W. Clark's studio by President Bradley.

Following this, at the theatre, Charlotte Allen, pianist; Marie Giltner Robinson, soprano; Ann Elle Barrett, violinist; Afra Kirsch, soprano; Gladys Swarthout, soprano, and Lyell Barber, pianist, furnished the program. Charlotte Allen displayed good technique and sterling musicianship in the Liszt concerto in E flat, in which she had the assistance of Edgar Nelson, associate director of the school, who played the orchestral accompaniments at the second piano. Mary Giltner Robinson in a French and a Russian song disclosed a voice of beautiful texture and well handled, scoring heavily. Her enunciation of the French text is pure—not so her English, which left much to be desired. Ann Elle Barrett, who replaced J. Willard Parsons on the program, played with telling effect the Handel sonata in A major, for violin. Though yet in her early teens, Miss Barrett played with the aplomb of a veteran vi-

olinist. She proved an accurate player, who draws from her instrument a tone of great beauty, and she well deserved the encouragement received at the hands of the audience. Gladys Swarthout sang the "Aida" aria, "Nimi Pieta," with good understanding, and Lyell Barber closed the program most auspiciously with the Saint-Saëns concerto, No. 4, in C minor. Mr. Barber has also been well taught and he is without doubt a great credit to the school from which he just has been graduated. He revealed a velvety tone, solid and sure technique, and his playing of the difficult number would have been creditable to a far more mature artist. Mr. Barber should make a name for himself in the musical profession. Another worthy student was Afra Kirsch, who scored heavily in Homer's "How's My Boy?"

A reception was given on Tuesday evening by President Bradley and the faculty of the Bush Conservatory in honor of the Alumni and the class of 1918 at the new Conservatory Building on North Dearborn street.

#### Chicago Musical College to Give Special Prizes

The Chicago Musical College announces four special prizes for next season, two pianos and two public recitals, with all expenses paid. The successful competitor in the graduate or post graduate classes of the piano department will be offered a Mason & Hamlin semi-concert grand piano by that firm, and the Cable Piano Company offers to the successful competitor in the senior diploma class of the piano department a Conover parlor grand piano. Carl D. Kinsey offers to the successful competitor in the graduate or post graduate classes of the vocal department a public recital during the season 1919-20, with all expenses paid, and Felix Borowski offers the same to the successful competitor in the graduate or post graduate classes of the violin department. The final contests are to be held in Orchestra Hall, in May, 1919, and the judges will be prominent musicians not connected with the Chicago Musical College. The winner of the Mason & Hamlin and Conover grand pianos will play at the commencement exercises in June, 1919. Contestants must enroll by October 1, 1918, and continue study throughout the season. A diamond or gold medal winner may compete for one of these special prizes, but cannot retain both.

#### Chicago Musical Clubs Appeal for Music

An appeal for music and musical instruments for the soldiers and sailors has been signed by the Musical Clubs of Chicago. Practically all the clubs here have signed the appeal, except the American Society, whose president, Os-

borne McCnathy, however, has given his verbal assent. In the fall, all of the clubs will appoint committees to push the matter actively. The Birchwood Club has already begun to collect. Following is the appeal signed by the different club presidents:

¶ If you desire to (please ) your hearers  
{ uplift  
charm  
interest  
delight }

use that melody ballad

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in Your Eyes"**

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(Composer of "Keep the Home Fires Burning"  
"Till the Boys Come Home," "Dream Boat," etc.)

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In accordance with a request of the National Federation of Musical Clubs, we wish to ask the members of our clubs to give their surplus music and musical instruments, phonograph records and player-piano rolls to the soldiers and sailors in the great training camps of the country to assist in the recreational activities of the camps.

We have known directly of the desire of the men for this kind of recreation and that there is a real need for it, and every member is urged to make a special effort at once and throughout the summer to secure these articles to send to the camps. All kinds of music has been asked for, both popular (good) and classical and every sort of instrument in usable condition, an ukulele, mandolins, guitars, violins, cornets, mouth organs, etc. Send all music and instruments, etc., to Anne F. Oberdorfer, 819 Fine Arts Bldg., Chicago, Ill.

(Signed)

JOHN B. MILLER,  
President, Chicago Artists Association.  
HARRIET SMULSKI,  
President, Musicians Club of Women.  
OSBORNE MCCNATHY,  
President, Society of American Musicians.  
CHRISTINE MILLER DRIES,  
President, Lake View Musical Society.  
IRA HAMILTON,  
President, Public School Music Teachers' Club of Chicago.  
EDITH A. THOMPSON,  
Birchwood Matinee Musical.

#### Chicago Musical College Commencement

One of the finest commencements of the season was that of the Chicago Musical College, on last Saturday evening, at the Auditorium Theatre. In its fifty-second year, the college is one of the most prominent institutions of its kind in the country, and, headed by President Felix Borowski and Manager Carl D. Kinsey, it is constantly making strides in its progress. Its fifty-second closing exercises and concert, by their excellence, evidenced the high standard of the school. The program opened with the singing of "The Star Spangled Banner," led by Karl Reckzeh, who conducted the orchestra of sixty members of the Chicago Symphony Orchestra. The "Coronation March," from Meyerbeer's "Le Prophète," played by the orchestra, was the music to which the graduates marched and assembled upon the stage.

Four pianists took part in the evening's festivities. The



CARL D. KINSEY,  
Vice-President of the Chicago Musical College.

excellent as to rendition, and each student appearing once more evidenced the thorough training and the excellent artistic achievements of the Chicago Musical College.

Hon. Richard S. Tuthill, as usual, conferred the degrees and diplomas and awarded the medals to the 164 recipients. Besides the usual list of medals offered, special prizes for next season will be in two grand pianos and two public recitals, with all expenses paid.

The college's service flag contains twenty-nine stars.

#### General Director Campanini in Chicago

Cleofonte Campanini, general director of the Chicago Opera Association, spent the past week here, returning to New York on Saturday. He will go to the White Mountains to enjoy a well earned rest, and before the opening of the Chicago Opera tour will spend a few weeks in the surrounding suburbs of Chicago.

#### Cyrena van Gordon Re-engaged with Chicago Opera

Cyrena van Gordon, contralto, who has been with the Chicago Opera Association for several seasons, has been re-engaged for 1918-19. Virgilio Lazari, a well known basso, will be among the new members for the coming season.

#### Charles W. Clark, Soloist with Swift Chorus

For its first concert the Swift & Co. Chorus selected as soloist that prominent baritone, Charles W. Clark, Thursday evening at the Chicago Theatre. The concert was for the benefit of the Military Welfare Association of Swift & Co., which at the present time has 4,039 men in the service.

#### Notes

John Quinn, of the Athenaeum Building, the well known teacher of wind instruments, modestly admits one of the best seasons in his career, owing largely to the number of students he has been called upon to prepare for service in the war.

Glen Halik, an artist-pupil of Frederik Frederiksen, played at a graduation recital on June 11, at the Woman's Building, at Madison, Wis.

Among the musical compositions selected for the Illinois Centennial are several composed by Wallace Rice and Edward C. Moore and published by C. C. Burchard.

Mavis Roma, contralto, pupil of the Scaffi Opera School, appeared at a recital in the Auditorium June 21, and met with hearty approval. Helen Collus, mezzo-soprano, pupil of the same school, is preparing to appear in grand opera soon.

JEANNETTE COX.

*Frederick Gunster*  
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# LESSONS ON PIANO MASTERPIECES

## No. 3. Frederick Chopin—Part IV

By ALBERTO JONÁS

Eminent Spanish virtuoso and pedagogue

Being a series of practical piano lessons, published exclusively in the Musical Courier, and devoted to the complete elucidation, musical and technical, of famous works by Bach, Beethoven, Chopin, Debussy, Brahms, Liszt, MacDowell, Schumann, and other standard masters of piano compositions. Copyright by Musical Courier Co., 1918.



[With this article Alberto Jonás presents the fourth and final part of his truly remarkable lesson on Chopin. Beginning with a brief, but highly discerning and sympathetic, sketch of the composer's life in the first part of the lesson, Mr. Jonás has devoted the other three parts to illuminating and informative discussion of the interpretation of a selection of those Chopin compositions which are necessarily a part of the repertoire of every pianist of any pretensions. The Musical Courier is happy to announce that Alberto Jonás will resume his extraordinary series of lessons in the fall.—Editor's Note.]

**A** CURIOUS problem for the psychologist is the facility and persistency with which the general public often glorifies less important works of a composer until they seem to overshadow greater, worthier productions.

### "Please Play a Waltz or a Nocturne of Chopin!"

Who has not heard this request? With the waltzes is then coupled the gilded vision of aristocratic Parisian salons, dainty perfumes, beautiful women and courtly knights. With the nocturnes is evoked a pale, melancholy Chopin, at whose feet sit marquises and princesses, who lift their adoring eyes toward the heavenly inspired poet-musician. For this fanciful picture Turgeneff is much to blame. The Chopin waltzes are indeed "distinguished" in the extreme, and there can be no question but that he raised this form of dance to the high level of a poetic musical creation. Also in his nocturnes has Chopin done more and better than others have done before or since. The nocturnes of Field, so unjustly neglected, are the prototype of this form of composition, and many of them are real gems of fresh, melodic musical inspiration. Yet how they pale into lustreless tints when brought into comparison with Chopin's nocturnes! In these, all the varying shades of tender or passionate yearnings, of melancholy retrospect, of the *Zal*—the unutterable pain and regret of all things—are glimpsed, mirrored or sung directly to us, in soft, penetrating, strangely moving accents.

Not always thus. His soft, wooing tones, his velvet touch are delicacy, not weakness. When the flame flares up in his soul, a mighty grip of steel clutches our wrists, and it is a manly, heroic apparition that bids us follow him, as, with outstretched arm, he points to the deeper, devastating tragedies of life.

You of the puny soul, of the dry, little heart; you the weak fibered, do not play the finale of the nocturne in B major, op. 32! Do not attempt the tragic grandeur of his C minor nocturne! For here the greater, the real Chopin looms up, and you would fail, you would not understand!

Yes, indeed; no one has written nocturnes and waltzes of such fascinating, dazzling brilliancy, or so suffused with poetic charm or tragic pathos as those of the Polish master. And yet they embody only a little part of Chopin's genius. With them, through them alone, we would never know the mighty sweep and strength of him who, throwing aside the pastel brush, gripped a chisel and carved into huge blocks of granite and marble. Michel Angelo and Boticelli united into one creative personality seem impossible; yet such was Chopin in his clearly marked duality. It is with the works of the greater Chopin that this lesson deals.

As usual, the difficulty confronts me of having to choose from among so many beautiful works: the fantasy in F minor, the four scherzos, the four ballades, the polonaises in F sharp minor, in A flat major the polonaise fantasy, some of the preludes, and, of course not least, the two sonatas in B flat minor and in B minor. A lesson should be devoted to each of these compositions, and this I purpose doing, in the future, after my readers and I together have become acquainted with the more important works written for piano by the great composers of the classical, romantic and modern schools.

I shall choose for today's lesson, as one of the most popular of the larger compositions of Chopin, the

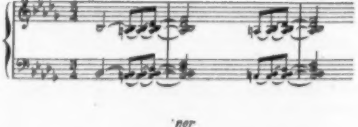
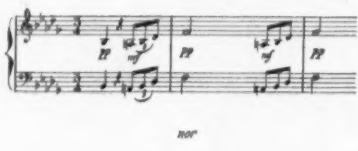
### B Flat Minor Scherzo

for I believe that by so doing I shall gratify the wish of most of my readers.

#### Analysis

This scherzo is in the rondo form, although not adhering strictly to the canons of this form of composition, as exemplified in the works of other great composers. When well played, this scherzo makes, perhaps, more "effect" than the other three scherzos, yet from a technical standpoint it is not more difficult to play—rather less so. Its greater popular appeal is unmistakable. This is the result of a happy combination of several features: First, technical brilliancy, obtained without undue effort, because in spite of the incredible boldness of design, of arpeggios coursing through the entire keyboard, of seemingly reckless, far reaching skips, thundering octaves and chords, it is all so well written for the piano and for the hands that it can be successfully attempted (and for how many thousands of sweet misses should this attempt be included in their list of don'ts) by pianists with moderate technical equipment. Still, the full splendor of the piece is only disclosed by accomplished artists. Second, a beautiful cantilena, in turn chaste, loving, passionate, whose strangely moving accents set vibrating hidden, responsive strings in our heart. Third, violent contrasts in shadings, tempo, mood, feelings, so startling, though withal natural, logical; so artfully interwoven that we are swayed, moved, uplifted in breathless enchantment.

The first five notes, so easy seemingly, are, in truth, quite difficult to render well. Do not play them thus:



"Of course 'not!' the well educated musician may exclaim. Well, let him listen to the rendition of these five notes by the next "advanced" pupil who is about to play this scherzo for him.

Play these pregnant five notes softly, evenly, without a "rumble," with a delicate, legatissimo touch that neither breaks nor overlaps the value of the notes, allowing them to be heard clearly, albeit with a very subdued, veiled tone. Play them "questioningly." W. von Lenz, a pupil of Chopin, whom I already had occasion to quote in my second "lesson," writes: "It must be a question" (the doubled triplet figure A, B flat, D flat, in the first measure), taught Chopin, and for him it was never question enough, never *piano* enough, never vaulted (tombé) enough, as he said, never important enough."

The perfect rendition of these questioning five notes brings with it the consideration of the tempo of the scherzo. In the manuscript of Chopin, of which a reproduction is given in this article by kind permission of Breitkopf & Haertel, no metronomic sign is indicated. However, presto is a tempo not likely to be either under or over rated, since prestissimo is the fastest tempo which we have in music, a tempo as fast as compatible with clearness of execution. Presto is somewhat less than the extreme limit of speed. The editions of Scholtz, of Reinecke and of Klindworth give no metronome signs. Pugno (Universal edition) gives ninety-two as the value of the dotted half note; Friedman (Breitkopf & Haertel), 100; the Steingraber edition, 112. Perhaps it is best to choose 104-108.



CHOPIN,  
From a drawing by Franz Liszt.

As regards the degree of loudness, or rather of softness in which these notes are to be played, observe that Chopin wrote *sotto voce* at the very beginning of the scherzo, but *pp* when the notes are to be repeated. In my estimation, these two designations are to be considered in this case as identical, for *sotto voce* (meaning, in a whisper) was probably only chosen in order to emphasize the declamatory significance of these very important five notes, by associating with them the action of a whispering voice.

The B flat minor scherzo is an excellent indicator of the greater or lesser—at times entirely absent—sense of rhythm and of measure on the part of the player. It is pathetic, rather than amusing, to watch the poorly trained piano student during the rests that follow the opening five notes, as well as in measures 6-7, 14-15, 21-23, 24-26 and similar. His tenseness; his suspended breath; his flapping elbows and pumping wrists, which make imperfect and spasmodic attempts to beat the time; his apprehension, or perhaps his sublime unconcern, all bespeak the defective musician.

These rests, these long held notes must not be "counted"; their duration must be *felt*. How eloquent a well observed rest can be is shown here, when, after the whispered question, we await the answer. To allow this answer to be heard too soon is to mar, indeed spoil entirely, the whole rendition of the piece, for we no longer can trust the executant to prove himself a worthy interpreter of the master's wonderful creation. We know him then, at the outset, to lack this great gift of the true musician, which no amount of technical brilliancy can offset: rhythm—the pulse of music.

But if there has been no deficiency in this respect; if the duration of the rests was observed to the full—not too little, not too much—then the answer to the opening "question" is almost overwhelming in its startling strength and boldness.



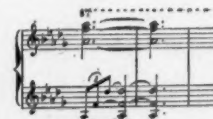
As a flash of lightning illuminates for an instant mountains, valleys, rushing torrents, so we glimpse here, at the beginning of this scherzo, the dramatic and passionate life that a master hand is going to unfold before our eyes.

A usual failing with the students is to wait too long after the last chord in B flat minor. There is only one quarter note rest.

In measure 14 note this chord.



Many a student, mindful of the rule that prescribes playing the first note of an arpeggiated chord with the chord or note that may occur in the same count of the measure, executes it as follows:



thereby sacrificing to a rule that must certainly not be considered inflexible, the rhythmical force and declamatory significance of this very emphatic chord. Play it thus:



There is hardly a worse exhibition of amateurish diletantism than the exaggerated, senseless hurrying of the F major chords that now follow:



These chords require, it is true, increasing declamatory force, and therefore a slight agogic (*agogics* refer to the tempo, as *dynamics* refer to the strength or loudness of the tone) augmentation, although by no means necessary, will add to the impetuous passion needed for their delivery. (Pugno's is the only edition, as far as I know, in which the indication "poco acceler" appears over these chords; and be it observed that he writes "poco.") But to hurry these chords so as to actually make one measure



out of two, is sanctioned neither by good musicianship nor good taste.

Be careful to play the somber, explosive octave on G flat, in the bass, exactly on the second beat of the measure. Compare its dramatic intensity, when thus played, with the insipid heaviness of an accented first beat.



After the repetition of the first twelve measures, in which it is best to reproduce the same shadings, and not to seek new effects, and after the modulation employing the same material, to the dominant key, the second theme appears.

Friedman, in his edition, writes:



There is not the slightest excuse for suggesting, nor reason for adopting, the little grace notes in parenthesis. Chopin did not write them, and this should be sufficient reason for not playing them. In addition, though, let it be said that not only do they heighten, quite unnecessarily and without any gain in brilliancy, the difficulty of these skips, but they form an anti-climax to the wonderful finale of the piece. As for the high F's, I advise using the third finger and changing silently for the fifth; greater technical accuracy will thereby be obtained. To offset the possible shrillness of this high F, strike vigorously *ff*, the deep octave on D flat.



The natural shading for measure 53 would seem to be a crescendo, followed by a diminuendo in measure 55, and, indeed, unobservant pianists are apt to play this measure thus; whereas Chopin (and all editions have reproduced it) wrote diminuendo in both measures 53 and 55. Curious and clever is the fingering of Klindworth:



Measures 61-64 are variously shaded in the leading editions:



Now appears the first lyrical theme. Stress, strife and storm are quickly forgotten with the enunciation of this gem of melodic beauty. Who can remain insensible to its entrancing charm? If ever a melody can induce a pianist to beautify his touch—and thereby his tone—to

search for an adequate, audible portrayal of Chopin's wondrous musical utterance, this melody will achieve it. In measure 73 Scholtz's and Pugno's versions,



as well as Klindworth's,



are preferable to Friedman's, Reinecke's and Steingraber's.



A test of musical sensibility will be found in the four repeated C's in measures 79-81, and in the four F's in measures 87-89. A crescendo on them is necessary, but only an unmusical nature will contentedly "bang" the last three C's and F's. As for the bass, jerkiness and unevenness as well as inaccuracy in the lowest notes will be avoided by swinging the wrist and forearm easily back and forth, instead of skipping.

Much rhythmical firmness is required in measures 117-125. The stretches in the right hand are uncomfortable, even to medium sized hands, if one attempts to cover, with extended hand, the stretch of a tenth. Instead, let the hand glide along easily, so that the stretching is divided into a sixth, between thumb and second finger, and a fifth between second and fifth fingers.

The sweeping, brilliant passage, on measures 125-129 usually spells technical shipwreck to the average pianist. Only large hands, at the service of cool, self possessed natures, will execute it flawlessly, the way Chopin wrote it. I advise playing it as follows:



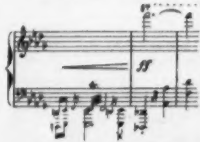
Absolute technical surety is thereby gained, and this means the possibility of investing this example of true virtuosity with all the dash and brilliancy needed. Good, too, is the version suggested by Friedman:



Be sure not to lift the pedal after the lowest D flat; the high, ringing octaves that follow must not stand out separately, but are part of the whole passage, and need, as foundation, the powerful, booming octave in D flat, in the bass. Some editions prolong this pedal for one measure further than the high octaves in D flat. This is, from the standpoint of esthetics, a mistake. I advise, with Klindworth, to lift the pedal, as indicated above. Thus full justice is done to the evident intentions of the composer, namely, abrupt severance of the melodic text and observance of the ominous, fateful rests that follow, thanks to which the repetition of everything heard so far is made not only logical, but even necessary. In the repetition of these two and one-half or three pages little is changed. Yet a word needs to be said about the trill in both hands, in measures 179-180.



Begin the measure with the grace notes, but do not accent these. A strong crescendo on the trill is necessary. If you trill as written, with both hands, use the fingering given above. An acceptable version, used, though, by few virtuosos, is the following:



In any case, do not attempt to get in a flash the following high F, the highest on the keyboard. You may succeed a thousand times in practice, but you will positively fail in performance. Without making an undue long break, "prepare" this high F. While your right hand, hovering for an instant over the key, gets ready for it, the pedal, kept down, will supply the needed connection between the low trill and this high F.

We have reached the end of the first half of the scherzo. The storm laden clouds that until now scurried past in a threatening sky, the flashes of lightning, the crash of thunder—all these have been but the background for a great tragedy yet to be enacted.

As if by magic the scene has changed.

Is this the little church in Zelazowa Wola, in the midst of verdant fields, near pleasant woods? It is Sunday morning, and through the stained glass windows soft rays of light illuminate the kneeling, worshipping crowd of Polish peasants, burghers, nobles. Among them is a kindly, intelligent looking man, a Frenchman surely; near him his good, sweet, Polish wife, and their four children—three girls and a boy—are with them, too. The lad's uplifted face is poetic, dreamy, and seems inspired as the strains of the organ fill the little church. Vanished dreams



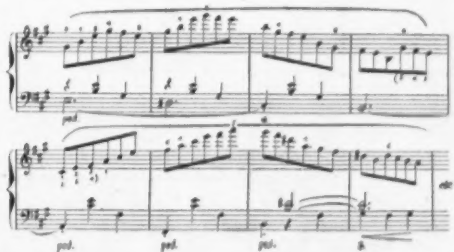
of childhood! . . . In the fields yonder he used to play, to dance, in innocent happiness. . . .



Oh! the bitter-sweet regrets and longings for the wondrous, radiant days when his dreams of glory were inseparable from a pure, great, never dying love—ah! Constantia Gladowska. . . .



A thousand fleeting, happy visions filled then his care free heart, a thousand arabesques shaped themselves in his youthful mind.



Again the bewitching picture of long ago! Never enough of it for the renowned, successful, adored, idolized—and wretched, doomed poet-musician! To be great is to be great alone, not through others. It means, therefore, to be strong of soul, of faith, of courage. Fate, thou hast been fought before. A Beethoven, a Titan, grappled with thee—and conquered. Until Death laid her hand on him he fought thee. Thou hadst used against him cruel weapons—bodily illness, total deafness; he fought thee. For the sake of the great love which he bore unto his art, for the sake of the mission which he felt he must fulfill on earth, he fought, indomitable.

This time a frail, weak bodied man challenges thee. Thy weapon is fearful—consumption; but because of the strength of his great soul thou shalt be vanquished, too.

Not until his great, glorious work is done will he lay down forever. On, then!



What a formidable, magnificent struggle! What glorious music! Development? Working out section? Yes. Here they occur for the first time. The former brilliant arpeggios, the graceful rising and falling musical designs, the melancholy, reiterated theme:



All three appear now transformed; the first, sky hurled, coursing unceasingly through the entire keyboard; the second like unto the howling, moaning wind; the last hardly recognizable in its indomitable energy.

This is not mere development and working out of musical themes, such as conform with known rules of composition. It is the impetuous overflowing of a long constrained heart, the fury and passion, the manly struggle of a heroic soul against adversity; and it is all declaimed with such stirring accents as to completely overwhelm criticism, hostility, indifference. Moved to the depths, we silently admire one of the rarest and most beautiful things vouchsafed us on earth—a masterpiece.

Fingers of steel are needed to bring out with due clarity and forcefulness this tremendous passage. While the arpeggios race furiously up and down the keyboard, let the fateful invocation in octaves in the bass stand out, dominating the turmoil of the tempest.



Play the turn-like figure with strong fingers and a "gripping" touch, but remember that preponderance is to be given to the three descending melodic notes. In uncontrollable agitation they are repeated, over and over, lower, higher, everywhere.

Flashes of lightning; lulls in the storm.



How changed in form and effect from the initial presentation! Shriller whistles the wind; fiercer rages the conflict! Are these cries of appeal, or clarion calls to arms?



All seems swept away in the furious down rushing avalanche, but emerging from it alone, no other theme being brought back and "worked out," the melancholy theme of yore reappears, transformed again, so eloquent now in its



MONUMENT TO CHOPIN,  
By J. Froment-Meurice, in Parc Monceau, Paris.

living, dramatic strength, so convincing in its assertive all compelling power. It gives again and again, with unweakened ardor, its throbbing, passionate assurances. In all editions, and in accordance with the manuscript, appear "arpeggiando" signs before the *ff* chords of the passage:



Notwithstanding, I advise piano students not to try to arpeggiate these chords in the right hand. Play them as full chords, in the right hand, and arpeggiate the left hand octaves or chords, playing the last note of the octave or chord in the left hand, together with the chord in the right hand. Rhythmical strength and precision is the result, whereas the observance of the general rule, whereby the first note of the chord or octave in the bass is to coincide with the chord in the right hand, would not only weaken, but even distort and ruin the rhythmical and declamatory significance.

By arpeggiating rightly the bass, added emphasis is conveyed to the right hand, and yet the effect is arpeggiando. To attempt to arpeggiate both hands at the beginning of this vehement passage means an unavoidable break in the tempo, or technical uncertainty, and in any case the effect of the whole passage is weakened, and possibly destroyed. However, as the dynamic and agogic diminution sets in, the rhythmical precision and strength becomes less marked, too. It is now possible, indeed

*Presto.*



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REPRODUCTION OF THE ORIGINAL MANUSCRIPT OF THE CHOPIN SCHERZO, OP. 31, NO. 2.

advisable, to begin to arpeggiate the right hand also. The whole vehement, fiery passage calms down. Gradually it pales and subsides. Only fragments of it are heard—farther and farther away, weaker and weaker—and finally there is silence. . . .

Anew the opening, whispered question; again passes before our eyes the vision conjured before; yet there is no sense of unnecessary repetition, nor of weariness. It seems right to live it all again—while we may. Suddenly an unexpected, abrupt modulation to A major (the key of the quiet, middle part of the piece)! a modulation so startling that it seems as if the key of A major had not been heard before. The fiery arpeggios again race by, and we are quickly brought back to B flat minor—the Coda. *Nirvana* or *Samsara*? Negation and defeat, or life and struggle? Ah! ye shall see! Pressing on and on, mounting higher and higher in a passionate upward rush, we reach the towering, glorious 6/4 chord. *Piu mosso* now. Is this the formerly whispered, sad question? Wrung out now with fierce strength, as if from a lyre of iron, these notes are answered on high in strident chords. Twice answered, but the second time the chords rise, still higher, shriller, more and more dissonant, until in a paroxysm they resolve into the hurricane-like descending arpeggio in D flat major. These mighty chords that now follow, are they really derived from the former plaintively answering bass?



They seem fairly to roar as they crowd on, urge on, surging up to the most stupendous finale in the whole realm of music. Nothing bolder has been written than these fearful skips, from the middle of the keyboard to both its ends. To adequately portray here the musical thought, the gesture of the pianist should be as impetuous and sweeping as the frenzied boldness that inspired the great culmination to this heaven storming passage.

However, it is impossible to risk spoiling the performance of the entire piece by missing the high F, the last note of the Scherzo. Prepare it, that is to say, be swift of gesture and let the right hand hover for just an instant over this high F before striking it with the third finger. Strike it then with a "lifting" touch. This will give additional technical surety, and the gesture will correspond to the esthetical meaning. The left hand must be trained to play the deep D flat octave in a similar manner, without the aid of the performer's eye.

This advice, if followed, will prevent the irredeemable ruin of the finale; yet let it not be construed as meant to detract from the needed boldness and "élan" of the



performer. Any one may "practice" this scherzo and, in a way, succeed in "playing" it; but it takes a virtuoso, that is to say, a gifted, enthusiastic, courageous—nay, audacious—and inspired nature to perform it. It is for him, the true neophyte, the ardent wooer of music's beauty, that I have written this essay—may it be helpful—on one of the masterpieces of the great Polish composer. But let him remember this: brilliancy of technic and the thousand and one graces of touch, tone, dynamics and style that go toward making a beautiful performance are only the skillful drawing and exquisitely blended colors that make up the picture. Let him search for the life giving expression to be breathed into it. He will then rise to the high, seldom-reached level of the true virtuoso; of him who brings to his mission of recreating audibly the masterworks of the great composers, not only the result of his years of toil, study and research, not only his natural and brilliantly developed skill, not only his understanding of and respect for the master's intentions, but the best of himself and his own genius.

#### Epilogue

As creators of a new style of piano compositions and playing, Chopin and Liszt stand out conspicuously: the former through the wonderful originality and boldness of his tone creations, his yearning, heart searching melodies, the depth and strength of his utterance, alternating with such loveliness of poetic expression as completely to sway and subjugate our willing selves. Beethoven often wrote vast problems and struggles of mankind against fate. His joys and sorrows are at times so big as to be meant for the entire human race, and therefore we, single individuals, sometimes fail to understand him. Chopin wrote for the heart of man and woman. All that can gladden or pain he wrote, and with what appealing accents!

In his works, and they are nearly all for the piano, we live our lives again. Not one string of our heart does he leave untouched, and with what a delicate, womanly

hand! But he can also pulsate a lyre of iron, and none is more manfully eloquent than he when, as in his great etude in A minor and both of those in C minor, he hurls forth his passionate, throbbing protest against Poland's downfall.

None can exceed the heroic and manly valor of his great soul. In his polonaises, F sharp minor, A flat major, A major, C minor; in the etudes in A minor, op. 25, No. 11; in both etudes in C minor; in the prelude in D minor; in the polonaise-fantaisie, reverberate the tramp of armies, the booms of cannons, the sinister howl of grim war. Chopin, the morbid dreamer of nocturnes, the elegant composer of aristocratic waltzes, we all know; but not all have as yet fathomed the might and sweep of his greater works: the fantasia in F minor, the four ballades, the four scherzos, the great polonaises, the sonatas in B flat minor and in B minor, the etudes and some of the preludes and mazurkas. Our piano technic has had to grow because of him; scales in thirds, chromatic thirds, fourths, sixths, the boldest passages in octaves, arpeggios of superoctave range, coursing through the entire keyboard, call for endurance and strength as never before.

Something else is also called for, something that no one can teach you, my music loving, ardent souled young friends; something that lives in the innermost of your heart, and that you must not allow to wither and die, while striving toward the promised land of technical brilliancy:

It is the little rift within the lute,  
That by and by will make the music mute,  
And ever widening slowly silence all.—(Tennyson.)

Listen to that hidden voice which, deep down in your heart, sings with golden tones the sad, sweet old story . . . and of the happiness to come, and of the sorrows of yesteryear. Listen to it, that, mayhap, the gift be given you to reach the hearts of others when, bending over the keyboard, you conjure to luminous, vibrant life the soul stirring or ineffably sweet melodies of the beloved, immortal master.

## MORE ABOUT MUSIC STUDY IN OAKLAND SCHOOLS

San Francisco, Cal., June 13, 1918.

Since preparing the article which appeared recently in the MUSICAL COURIER regarding the teaching of music in the public schools of Oakland, Cal., I have received a copy of the annual "Report on Music Instruction in the Public Schools of Oakland," compiled by Glenn H. Woods, director of music, and issued from the office of the superintendent of schools.

This is a neatly bound volume of some forty-five pages, giving complete information regarding the school music in a concise way. It includes also several pictures of the school bands and orchestras, diagrams illustrating the courses of study, programs of concerts, and other matter of general interest. The first part of the work is given over to a general discussion of the work, and closes with the following paragraph on the "Results of Training":

When pupils have finished the work of the eighth grades, they are all supposed to be able to read any part of the average four-part composition assigned to eighth grade pupils. All work in the eighth grades is done in four parts, soprano, alto, tenor, and bass. All songs are studied as four-part compositions without piano accompaniment. Only where a special piano accompaniment is written for a song is the piano used with any of the choral work. It is essential that all pupils should be able to carry an independent part unaccompanied and retain the original pitch of four-part songs in completing the work of the eighth grades. Sight reading and song repertoire, that is a large number of good songs and the ability to sing them well, are the essential features of the instruction in the upper grades. But little theory is attempted in the departmental and intermediate schools, owing to the fact that a complete course in harmony, together with other musical subjects, is offered in high school. For this reason the singing experience and the singing ability are more valuable to the average pupil than much time spent in theory. All classes, besides being able to sing well collectively at sight, also memorize a large number of songs from the books outlined in the course of study.

#### Work in the High Schools

This refers to work in the intermediate schools. The work is also carried on in the high schools, the course being as follows:

An outline of the course offered in the Oakland high schools for graduation is as follows: Choral music is a two years' course of forty-five minute recitations daily and is given one credit a year; history of music is a one-year course with daily forty-five minute recitations with home work, one credit each year; harmony is a two-year course, forty-five minute recitation daily, two credits, one each year, home work, one hour; band requires daily rehearsals during school periods of forty-five minutes, no home work, with credit one unit for the year; orchestra, the same as the band; girls' and boys' glee is rated as a school activity, rehearsing every day for forty-five minutes, no home work, one-half credit a year.

The completeness of this at once becomes manifest, especially the band, orchestra and choral rehearsals—forty-five minutes every day—and this impression is strengthened by the details which follow, which are, however, too extended to give in this notice. These details include the works used in choral singing, the course in harmony, in orchestration, and in the history of music. Of interest also is the special list of books used for reference. "Correspondence of Wagner and Liszt" heads the list, which also includes "Music and Musicians," Schumann; "Correspondence," Tchaikowsky; "The Perfect Wagnerite," Shaw, and many other works of like significance. What child, moderately endowed musically, would not be inspired by such reading as this?

#### Orchestra and Band Important

A number of pages are devoted to a description of the orchestral and band work and to individual instruction on orchestra and band instruments, and it is evident that this is at least as important as the other branches of instruction. Indeed, as a means of future income, it would seem that a knowledge of some orchestra instrument would be certainly more valuable than any mere abstract knowledge of music as a whole.

Details of the cost of the lessons per pupil show that it ranges from twelve cents for a teacher who teaches 9,720 pupils per annum to seventy-two cents for the teacher who teaches 1,480 pupils per annum (the latter, no doubt, for individual lessons on orchestra or band instruments).

The following tables show the instruments taught and the number of pupils receiving instruction on each:

TABLE A—FREE INSTRUCTION

ELEMENTARY, DEPARTMENTAL, AND INTERMEDIATE SCHOOLS	
Instrument	Number of Pupils
Piano	26
Violin	488
Viola	4
Cello	13
String Bass	8
Piccolo	9
Flute	14
Clarinet	53
Oboe	3
Bassoon	2
Saxophone	3
Coronet	112
Flugel Horn	2
Alto	21
Mellophone	12
French Horn	5
Trombone (Slide)	21
Trombone (Valve)	1
Baritone	13
Tuba	15
Snare Drum	27
Bass Drum	3
Drums and Traps	9
Bass Viol	3
Total	867

FREE INSTRUCTION IN HIGH SCHOOLS

Instrument	Number of Pupils
Piano	11
Violin	99
Viola	16
Cello	8
String Bass	7
Flute	8
Clarinet	25
Oboe	3
Bassoon	3
Saxophone	7
Coronet	20
Flugel Horn	1
Alto	2
Mellophone	9
French Horn	10
Trombone (Slide)	10
Trombone (Valve)	7
Baritone	7
Tuba	1
Snare Drum	2
Bass Drum	1
Drums and Traps	5
Total	263

The following conclusions are of universal interest:

#### CONCLUSIONS.

The experience of the past four years with the plan as outlined in this report seems to warrant certain conclusions in regard to what is fundamental in such a plan. The essentials seem to be:

1. Daily instruction in grade schools.
2. Song-singing and sight-reading.
3. Daily lesson plan.
4. Training for grade teachers.
5. Instrumental instruction in the grades.
6. Credit for all music in high schools.
7. Emphasis on courses in harmony and history of music.
8. Special instructors for band and orchestra.
9. Instructors should play string, brass, and reed instruments.
10. Instructors be paid by board of education.
11. Unusual instruments be furnished by board of education.
12. Instruction free during school hours.
13. Concert organizations with complete instrumentation.

F. P.

#### Mrs. Levy Leases Spiering Apartment

Helen L. Levy, Western representative for the Daniel Mayer management, returned last week from an extensive booking tour in the West. After much arduous traveling and, what with washouts, and trains which started out to arrive on time and failed lamentably to do so, Mrs. Levy feels she needs a haven where nothing more imperious than a subway schedule need command her. With this in view, she has leased the attractive Spiering apartment with its refreshing outlook on Central Park, and here, within speaking distance of the East's most popular summer resort, expects to stay for the remainder of the summer.

## REFLECTIONS FOR SERIOUS PIANO STUDENTS

BY SIDNEY SILBER,

Head of Piano Department, The University School of Music, Lincoln, Neb.

A complete education in terminology concerning rhythm and dynamics is contained in but two terms—tempo rubato and *espressivo*.

The relative importance of notes is to be expressed only in one way—relative pressure of keys. Discriminative emphasis, then, is the direct expression of tonal perception.

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MacDowell has demonstrated in his first three sonatas that symphonic conception is not incompatible with pianistic adaptability.

Many virtuosos are really nothing but high class prostitutes—they have neither artistic conscience nor soul.

It is easier to play the piano poorly than well.

A theme is to a set of variations what a text is to a sermon. Unless it be well delivered, clearly and impressively, the entire composition will lack real purpose and fail to carry conviction.

If every "promising musical talent" became a great artist, there would be no audiences.

It is possible to be an artist without being a genius; but one can hardly be a genius without being an artist.



SIDNEY SILBER.

Why are mediocrities and why do they live? Answer: They live for the sake of the most worthy and capable (adapted from Gorki's "Night Refuge").

Practising the piano is drudgery—studying it is play.

Self styled music lovers who are satisfied to have heard great artists but once are only name chasers.

The pedagogic profession by no means has a corner on "muttonheads."

It is easier to be a great pianist than to become one.

Since tragedy is one of the real facts of life, it must find an expression in music; those, therefore who do not relish having their emotions violently gripped by such expressions have failed to penetrate the real depths of human existence. Music is indeed something more than smiles, laughter or playful sweetness.

Catholicity and eclecticism are the two earmarks of real interpretative greatness.

There are always vast multitudes of half educated persons anxious to see a white elephant—which explains the periodic appearance of an artist who creates a "sensation."

The composer who is small in great things of composition can hardly hope to become great in small things.

The artistic dancer dances not only with her feet but with her body and soul; so the artistic pianist makes music not with his fingers alone but with his soul and intellect.

If a machine were invented which would graphically record the thoughts and emotions of students while playing the piano, the records would very frequently be blank.

Under certain conditions the piano is an abominable instrument—under others it is simply divine.



## NATIONAL CONSERVATORY BILL

(Continued from page 5.)

urging that the bill for the establishment of a National Conservatory of Music and Art be pushed by all until Congress grants this urgent need of the people of these United States.

George Washington stated, in the longest paragraph in his will, that American children should be educated here, and not in foreign countries. He left \$30,000 to the care of Congress for the establishment of a conservatory. This \$30,000 was a fortune in his day, and Congress has allowed the children of this country to be robbed of this chance by its neglect when the money was available.

Mr. Hayman, realizing the great stress of war work confronting the members of the committee on education, and Mr. Donovan, Congressman from New York (who has assumed the fathering of this bill since Mr. Bruckner's retirement), proposed that no action by the committee be taken at this time, but that concerted action by the committee be made during the next term of Congress.

This feeling and patriotic move on Mr. Hayman's part met the approval of all present, and possibly strengthened the intent of the committee to support the bill when it comes up before Congress.

By consent of all present, the chairman, Mr. Sears, Congressman from Florida (which State, by the way, desires a branch of the National Conservatory of Music and Art), adjourned the meeting to be called at a date more convenient to all concerned, and at which time Mr. Hayman and his committee will have the bill in a more concrete form for discussion.

Mr. Hayman's address was as follows:

Mr. CHAIRMAN—This movement for a National Conservatory to be owned and managed by the Government, is not merely the agitation of an individual or a group of individuals. This movement is the result of years of agitation among millions of our people, especially the mothers of our future leaders of the nation, of our future generals of the army, of our future Presidents.

As far back as 1913, or even earlier you may find articles written on this subject. It has long been felt among music lovers of this country that music was not receiving attention from our national Government to recognize it as a national necessity, but was rather considered a superfluous luxury good for the wealthy, but too expensive for the poor, or for the masses of the laboring people.

As proof of the correctness of my statement that this movement is not merely the agitation of an individual, I have the pleasure to state to you that we have here this morning, a representative of the National Council of Women, with a membership of about 7,000,000, the General Federation of Women's Clubs, with membership of 3,000,000, and the National Federation of Music Clubs, with a membership of about 200,000. We have also representatives of the American Federation of Musicians. The American Federation of Labor possesses a resolution of mine, which is absolutely certain to be adopted at their convention. I can submit letters and telegrams from persons representing Music Teachers' Associations, who have signed their approval of the project now before you for consideration. We also have here a representative of the Chamber of Commerce, of the music industries, and a number of gentlemen prominent in the profession of music. Had it not been for the difficulty of obtaining hotel accommodations in Washington at the present time we would have had here a much greater representation from New York and other cities.

The representation of such strong forces gathered here to make an appeal to Congress through your honorable committee is sufficient evidence that this is a movement of the people and not of an individual. I shall further justify my statements by giving a brief account of my activities in behalf of this movement since 1913.

In the year 1913 there was an agitation in the musical journals about our students going abroad to study music, the contention being that there were as good teachers in this country as they could find in Europe and there was no reason why they should go abroad. This attracted my attention and, after giving considerable study to the question, I found out that there were two causes for it. First, it was claimed there was a musical atmosphere in European countries which was lacking in the United States; and second, the governments in Europe encouraged music among their people, while here it was left entirely in the hands of individuals. I wrote to several members of Congress on the subject, but making little progress in that direction, I sent out a circular letter to our consulates

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SOME OF THE ACTIVE MEMBERS OF THE PROFESSIONAL MUSICIANS GUILD OF SAN DIEGO, CAL.

Included in the photograph, which was taken during a recent meeting held at the home of W. H. Porterfield, editor of the Sun, are Tyndall Gray, Mrs. Rowan, Mrs. Hesse, Mr. Baker, Victor Carley, Mr. Porterfield, Mr. and Mrs. Dean Blake, Mrs. Bowers, Mrs. Oberkotter, Mrs. Conant, Mrs. Farnham, Inez Anderson, Mrs. Porterfield, Mrs. Mills, Willibald Lehmann, Mr. Oberkotter, Helen Ruggie White, Dr. Farnham, Mrs. Slocum, Mrs. Stevenson, Dr. Humphrey J. Stewart, Florence Schinkel Gray and Mrs. Seymour. This organization was formed by a few musicians, over a year ago, who met to discuss the advisability of discontinuing free service of their art on all and every occasion they were invited to do so by the various clubs, organizations, etc., that found music helpful. After two or three informal meetings, it was decided to call a public meeting, and the present organization was successfully launched, Florence Schinkel Gray being elected president. One of the first rules adopted and the one that has made the Guild what it is today, was that no member should work for nothing. The leading clubs, especially the Amphion Club, under the presidency of Miss Gilbert, were quick to see the justice of this aim and during the past season have cast aside their old routine and paid every member of the P. M. G. who has assisted at the club afternoons. Dr. Humphrey J. Stewart was recently elected president for this year. While some leeway has been allowed the members in the matter of patriotic service, the Guild is not swerving from its purpose of helping the professional musician to help himself.

in Europe to find out exactly what other governments were doing to encourage musical education in their respective countries.

In 1914 I addressed a letter to President Wilson, suggesting that a National Conservatory controlled by the Government would help the development of musical education in this country and would induce the young students to study in their native land of the United States. President Wilson referred my letter to the Department of the Interior, and the Commissioner of Education, the Honorable P. Claxton, acting for the President, replied to my letter. He suggested that I secure a member of Congress to introduce a bill the Administration might look upon it favorably. I waited for some time, thinking the war might end quickly, but as it dragged on I finally decided to request former Congressman Bruckner to introduce a bill, which he did, October 4, 1917. Mr. Bruckner, however, did not adhere to the outline sent him and so his bill will have to be recast by your honorable committee, or another introduced by the Honorable Jerome F. Donovan.

Until after the bill was introduced few people knew about it, but after it was introduced I invited organizations and every music lover in the country to join me, and thus it came about that I succeeded in interesting the different organizations which had identical ideas but never had taken the step to have a bill introduced in Congress.

Having explained my relation to this movement, I will now proceed to state briefly my reasons why Congress should pass the measure.

There are three main issues to be met, viz.:

- (1) Is music a necessity?
- (2) Is the national Government to take an active part in it, or should it be left to individuals?
- (3) Shall it be done now, or wait until after the war?

To the first question, I will answer by referring to the request of our commanding general in France to send more musicians to the battle line. General Pershing understands the value of music to the fighting soldier, and what is a necessity to the soldier on the fighting line is a necessity to the civilian behind the line. A singing army will fight better, a singing nation will persevere better. Music teachers will testify that music has a refining influence on their pupils and that it elevates character. It brings contentedness into the homes of the poor and is a great factor in diminishing crime. Music begets inspiration, and any church of whatever denomination would not think of conducting services without music of some kind.

A nation like ours, constantly receiving new blood from different nationalities, needs good cementing material to make one strong unified nation in peace time as well as in war time, and music makes a strong bond between citizens. Music and art, as well as science and literature, cannot be destroyed by an enemy. Greece survived because of her art, while Rome, being only military and commercial, fell to pieces. Music should be part of the education required of any individual. Village life without music is dreary and a cause for the young people to desert their farms and flock to the cities, for there is nothing to sweeten their lives when the day's work is over. Bring music to the villages and the people will be happier and more contented. In countries like France, Belgium and Italy, before the war, village life was as cheerful as city life because the small towns had their orchestras, bands, theatres and opera houses, so that the people in the surrounding villages could enjoy music and at comparatively small expense.

If you will investigate the amount of money spent annually on music before the war by the poor, as well as by the wealthy, you will be convinced that music has become a necessity to our people of the United States. I have not the exact figures, but some of the ladies and gentlemen here will testify that it may reach tens of millions or even higher. The representative of the Chamber of Commerce here may be able to tell you to what extent there is a desire for music in the homes of our laboring people. The more we encourage music among the masses, the more music schools we have, the fewer the victims of the dance halls, the less crime, the fewer penitentiaries.

The second question to be answered is: Should the Government take an active part in it, or should it be left to individuals?

To this I will say, since music is essential to the health and happiness of the nation, that it is logical to expect that the national Government, charged with the welfare of the nation, should take an active part in encouraging music among its people. We do not ask the Government to give every citizen a free musical education, but we need leadership in music as well as in national commerce, and we want the national Government to lead and show the standard of music. When the Government will show an interest in musical education to the extent of establishing a National Conservatory of Music and allowing a number of free scholarships to those very talented in music, and set the standard of teaching music, it will help to encourage musical education in this country. Principally what is wanted in the leadership, and such a conservatory would help to standardize the teaching of music, which is very badly needed in the country. It is through the help of the Government that it may be possible to get rid of "fake" teachers throughout the country, who not only take the money from poor boys and girls and give nothing in return, but in many cases, even ruin the health of the pupils. Some of the delegates here will tell you the need of a law to drive out, or at least prevent, such teachers from preying on innocent poor pupils who sacrifice much to gain a musical education as a vocation but who after many years of struggle are disillusioned to find that a quick teacher shattered their hopes forever.

This cannot be accomplished by individuals but must be dealt with by the national Government. It is with this result in view that I made a suggestion, which I am sure the delegates here have teachers register and file a statement as to their education and qualification to teach. The Government should protect the people from unscrupulous teachers, who not only rob them but destroy the health of their children who happen to be ambitious to make music their vocation in life. The moral leadership of the national Government is what we are after. You could not enact separate laws to meet this or that defect, for there are too many separate things connected with it and Congress could not be bothered every other day with enacting new laws. The remedy, and only remedy, is to have the national Government take hold and give power to the board of regents which this bill will create to deal with all these problems. The board of regents could invite teachers to show qualification to teach and give them certificates, and in cases of necessity such certificates would be withdrawn.

France, Italy, Sweden and other smaller countries saw the right way to encourage music by establishing National Conservatories free or partly free to those talented. Sweden, for instance, gives free tuition in music to Swedish subjects who have the talent and am-

bition to study music. But this does not mean that every boy and girl in Sweden has to study in the government schools. It simply means that the Government in Sweden and Italy through the National Conservatory, shows the way in music and sets a standard for teaching music for private conservatories and music teachers in their respective countries. At the same time, it encourages the talented in music with free scholarships, stipends or prizes, which are a great help to the needy, ambitious student.

Mr. Chairman, I do not think any one can refute my statement that private conservatories could not achieve the same results as a national institution owned and managed by the national Government. Some opponents to this measure claim that free tuition to the talented students would amount to charity and the Government will never exercise paternalism. One gentleman went so far as to say to me that "the people now are asking for a National Conservatory, then they will ask for a National Theatre and finally a National Church." I will not attempt to make any comment on the statements of that gentleman but will content myself with stating that there is an erroneous idea as to what we ask of the Government. We do not demand free tuition for everybody in the country, we simply ask the Government to recognize music as a necessity to the welfare of the nation and to show proper interest in it by establishing a National Conservatory owned and managed by the Government through which institution it will morally show the way in teaching music and incidentally provide a certain number of free scholarships to be won by competitive examinations.

Such free scholarships will greatly encourage musical education and will be an incentive to our students to prepare themselves for their life vocation in music in this country. This is not charity any more than high school education or the scholarships won in Columbia University or any State university are charity. The State University of California gives free tuition to those born in California, while the School of Mines of the State of Colorado gives free tuition to residents of the State of Colorado. Would any one raise objection to it as being a charity? Let us also remember that before the war about 10,000 students, young men and young women, went from this country to Europe to study music and art. Figuring on the basis that one student required \$1,000 to pay for tuition and living expenses, we sent annually to Europe \$10,000,000. If Congress refuses to take the answer that they were too busy with other matters. They told me to come again. If we postpone this project till after the war, how can we tell that Congress will not be busy with other legislation then and we may again be told to wait? I suggest, Mr. Chairman, that Congress enact the law now. What we want mainly is the creation of a board of regents with power to act and we can leave to the discretion of that board to decide when to establish the conservatory, and when they decide to act they will ask Congress for an appropriation. Since the board will consist of the President, the President of the Senate, the Speaker of the House, the Chairman of the Education Committee of the House and the Chairman of the Education Committee of the Senate, this matter is practically left in the hands of Congress, why then should Congress hesitate to grant that power unto itself?

Many matters could be disposed of before the National Conservatory is established, as for instance, the appointment of a committee of experts to standardize teaching of music, or the appointment of the boards. Some believe the time to prepare for war is when war is on, and the time to talk about matters pertaining to peace time, when there is peace. However, any sound minded person can see that the logical thing is to prepare ahead, whether for war or for peace.

Mr. Chairman, I will conclude my statement by saying, while we are trying to prepare farm lands for our returning soldiers, let us not overlook the musical needs of those returning soldiers. They demand music on the battlefield and they will demand it when they return to the United States. Let Congress listen to our appeal in the name of the Federation of Musicians and of Labor, who stand loyally by the Government on the battle line as well as behind the line, in the name of the mothers and sisters, wives and sweethearts of those who know how to fight and die for their country, our country, the United States of America. Let us all unite to make America a musical America, a singing America, and the United States the center for music and art for this hemisphere.

Applause of the kind that denotes genuine enthusiasm marked the conclusion of Mr. Hayman's speech, and it was felt by all who were present that historic moment had been lived as representing the first definite and official step toward the ultimate achievement of a National Conservatory of Music and Art.



## BAUER PLAYS FOR TEACHERS AT PHILADELPHIA BANQUET

Guest at M. T. A., Famous Pianist Delights with Masterful Playing—Kindler Heard at Private Event—  
Institute of Music and Allied Arts Gives Concert—Also Leefson-Hille Conservatory—  
Manager Cone Scores—Symphony Club  
at Witherspoon—Margaret Booth  
in Recital—Hunter Welsh  
Plays at Settlement

Philadelphia, Pa., June 14, 1918.

On Monday evening, June 10, members of the Philadelphia Music Teachers' Association to the number of 250 assembled at a banquet in the Bellevue-Stratford, and mid a wealth of congeniality, accompanied by a delectable "Hooverized" menu, the event was pronounced one of the most successful affairs of such nature ever given in Philadelphia.

Among the number of invited guests was Harold Bauer, who added materially to the pleasure and interest of the evening by playing several numbers in his usual masterful style. The enthusiasm waxed to the highest degree of spontaneity as the artist arose from his chair, and a perfect turmoil of applause followed. James Francis Cooke, president of the association, acted in the capacity of toastmaster.

### Hans Kindler Plays at Private Musicale

At the residence of Mr. and Mrs. Octavius Marvin Harcum, Morris and Montgomery avenues, Bryn Mawr, a delightful musicale was given on Tuesday evening, June 11. Hans Kindler, solo cellist of the Philadelphia Orchestra, played several numbers in his wonted highly artistic and sympathetic manner. All the artist's traditional beauty of tone and adequate technic were in evidence throughout his entire part of the program. Marian Slingloff was the assisting artist.

### Philadelphia Institute Gives Pleasing Concert

The commencement exercises of the Philadelphia Institute of Music and Allied Arts were given at Witherspoon Hall on Tuesday evening, June 4, and the excellent work of the students aroused a large measure of enthusiasm.

The program was made up of piano and violin solos, duos and a trio, vocal numbers, rhythmic dancing, and an address by Dr. Kate Boutelle-Maher, the pithiness and the brevity of which are to be commended.

Bernard Poland's rendition of the "Salut demeure chaste et pure," from Gounod's "Faust," was beautifully done. His rich and vibrant voice with its sympathetic appeal held the attention from the start. Two movements of the de Beriot No. 7 violin concerto, offered by John Richardson, disclosed real talent. Tonally, technically and mentally he is far in advance of his years, and his work aroused a tumult of applause. Two dances from the writings of Wilson G. Smith, "By the Mill Stream" and "Autumn Enchantment," were interpreted by Ruth Evans and Florence Jones, respectively. The grace and finesse of these numbers were surprisingly lovely. Pearl Heebner, Irene Hubbard and Robert Kolb offered the allegro animato from Gade's trio in F flat with good effect. Zippa Rosa sang the aria from "Jeanne d'Arc," "Adieu, forests," by Tchaikowsky. Miss Rose's voice was in splendid condition, and her climaxes were particularly well given. Esther Egendorf gave a fine interpretation of Liszt's "Rigoletto" paraphrase. Pearl Heebner revealed pianistic gifts in an allegro by Cyril Scott and MacDowell's etude de concert. Piotr Wizla sang the prologue from "Pagliacci" with excellent dramatic and lyric tonal qualities. His knowledge of vocal art, a splendid voice and deep musical appreciation of the work at hand necessitated many recalls. Others taking part in the program included Helen Kalikman, violinist; Dorothy Barnard and Los Landon, danseuses; Marguerite Mervine and Theodore Martinson, violinists; Thunselda Tholey and Irene Hubbard, danseuses; Beatrice E. Quinn. The duet from "Les Pecheurs de Perles," "Au fon de temple saint," Bizet, by Barnard Poland and Piotr Wizla, the closing number, proved to be of remarkably pleasing nature, and the applause brought out the artists many times.

The Institute was founded by W. Leroy Fraim, who has charge of the piano department. Henry Lukens presides over the violin division. J. W. F. Leman, over the violin section, and Albert W. Newman teaches interpretative dancing. Dr. Maher has charge of the psychology class. Florence Dunlop was the efficient accompanist. Teachers certificates were awarded to Pearl M. Heebner, R. Nellie Moorby and Beatrice Elizabeth Quinn.

### Leefson-Hille Conservatory Concerts

The final concerts of the season by pupils of the intermediate department, Leefson-Hille Conservatory of Music, took place on the Saturday afternoons of June 1 and 8, in the Orpheus Club room. Large audiences assembled to hear the embryo artists of the school play varied programs of real worth and interest.

As is his custom, Mr. Leefson required all students taking part to memorize his or her particular solo, and thereby added about seventy-five per cent. to the effectiveness of their playing.

Fifteen students from the Oak Lane branch of the conservatory played at the first concert, and their progress as well as understanding of the work at hand, like that of the other young soloists, was a remarkable example of thoroughness as well as conscientious teaching. Among those whose work made a particularly strong appeal may be mentioned Margaret Cummings, Elizabeth Casanave, Barbara Harrington, Iris d'Amelio, William Barone, Mary McCarty and Florence Weightman, the last two, like Raymond Miller, being exceptionally interesting to the audience of the second concert, because of their undoubted ability and the fine tonal production.

### Manager Cone Again Scores

P. D. Cone, Eastern manager for the Art Publication Society, has aroused North Carolina to the fact that stand-

ardizing the profession of music teaching is a vital movement that should be given serious consideration. One of the first results of this campaign in North Carolina was a decision by the school board of Asheville to fix a standard upon which school credits for outside music study can be consistently given. Quoting from a letter given to Mr. Cone and signed by Mr. Howell, superintendent of schools, the writer states:

In order to obtain major credits, such pupils will be required to meet all the conditions, and pass the various examinations outlined in the booklet, "Standard Requirements for Credits on the Progressive Series of Piano Lessons for the High Schools of the United States of America."

The foregoing regulation will be effective, beginning September 3, 1918.

### Symphony Club at Witherspoon Hall

The tenth public concert given by the Symphony Club of Philadelphia, recently held at Witherspoon Hall, proved a most enjoyable event. Both senior and junior orchestras played on this occasion, the former being under the direction of Johann Grolle, while the latter was conducted by William F. Happich. Rosalie Cohen played three of her own compositions with good effect and revealed exceptional creative ability. Bach's sonata, prelude and fugue (for violin alone) was given by George Zavidow in a delightful manner.

It is announced that Mr. Grolle has resigned as conductor of the senior orchestra, and that Mr. Happich will assume control of both the senior and junior organizations next season. The work of Mr. Happich has been exceedingly efficient, and his extra duties next year give promise of further capabilities. Edwin A. Fleisher, the philanthropist who supports the laudable Symphony Club venture, expressed himself as being delighted with the progress made. Benno Rosenheimer, chairman of the club, deserves much credit for his untiring efforts in directing the welfare of the institution.

The annual picnic of the Symphony Club was given recently, and 250 members of the organization were present. During the dinner brief optimistic speeches were made by Messrs. Fleisher, Happich and Rosenheimer.

### Evans Introduces Margaret Booth in Recital

The recent recital in the music room of the Musical Art Club, in which Edwin Evans presented Margaret

Booth, soprano, proved to be an enjoyable affair, not only by reason of the beauty of voice and art displayed by the soloist, but from the standpoint of efficient teaching and coaching as revealed by Mr. Evans through the very excellent work accomplished by the soloist in question.

Miss Booth possesses unusually good interpretative ideas, and her understanding of the vital principles of tone production, as well as of phrasing and of control, were displayed to marked advantage. Mr. Evans presided at the piano, offering a splendid and sympathetic accompanying background for the singer. The following well selected program was presented on the occasion:

"La Reine de la Mer," Borodin; "Little Dutch Garden," Loomis; "Aunt Sally," Clark; "Japanese Love Song," Thomas; "The Sailor's Wife," Burleigh; aria—romanza from "Cavalleria Rusticana," Mascagni; "A Belated Violet," "The Three Robbers," from "Wonder Song," Johns; "An Indian Love Song," Lieurance; "Slumber Song," Gretchaninoff; "The Bells of Rheims," Lemare; "O Thou Billowy Harvest Field," Rachmaninoff; "Song of Spring," Speaks; "Le Soir," Tchaikowsky; "My Homeland," Speaks.

### Hunter Welsh Plays at Settlement School

Before an audience that left no seat vacant in the auditorium of the Settlement School four artists recently presented a program of unusual merit that proved a source of delight to all present. Those taking part were Hunter Welsh, the American pianist; Perley Dunn Aldrich, baritone; Mrs. H. P. Miles, violinist, and Johann Grolle, violinist, who is also director of the institution. During the concert Welsh played in his inimitable manner the Bach-Busoni "Chaconne," Paderewski's "Chant du Voyageur" and "Cracovienne Fantastique," closing with the eleventh rhapsody of Liszt. Displaying his usual art, the pianist was received with a tumult of applause. Mr. Aldrich sang two groups of songs that were particularly well received, as were the violin soli of Mrs. Miles. The trios selected were well given by Mrs. Miles, violin; Mr. Grolle, viola, and Philip H. Goepf, piano. Dorothea Neebe accompanied for Mr. Aldrich. G. M. W.

### A New Erlanger Opera

"La Reine Wanda," a Polish legend in three acts by André Legrand, the music by Camille Erlanger, is down for production at the Théâtre de la Renaissance, Paris, for the benefit of the Foyer du Soldat Polonais.

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## GOTHAM GOSSIP

Miles in Welsh Triangle—Sorrentino in New York and St. Louis—Grace Anderson Engagements—Some Lesley Martin Aphorisms—The Riesbergs at Norwich, N. Y.—Rasquin-Bauman Honors—Tollefsen Trio Notices—A. Erna Harris-Gustav L. Becker—Three Madden Notices—Jan Munkacsy and Verdi Quartet—Gladys McCord Plays—Brocks-Oetteking in Songs and Arias

Rechlin in Three States—Rose S. Schulze-Berge in War Fund Concert—Terry Patriotic Service—City College Organ Recitals Summary—Mary H. de Moss Dates

Gwilym Miles, the well known baritone, relates an interesting occurrence when a trio of artists of Welsh descent met in Syracuse, he being one of the three. Lillian (Evans) Blauvelt, Harold (Lloyd) Bauer and Mr. Miles met for the first time, all three being engaged for a local festival. The well known musical talent which is a special characteristic of the Welsh was again exemplified when the three artists, in conversation, discovered their mutual ancestry. Others of Welsh birth or descent who might be mentioned offhand are the late Evan Williams, Parson Price, Katherine (Evans) von Klenner. Utica and Scranton are full of these extremely musical people, and the periodical Eisteddfods are famous.

## Sorrentino in New York and St. Louis

Umberto Sorrentino not long ago sang in St. Louis, and just previous to that in New York, when prominent dailies commented on him as follows:

He sang well, in good style and with beauty of voice.—New York Tribune.

Sorrentino displayed his splendid mezza voce in the reve of Manon.—The World.

Signor Sorrentino has a brilliant tenor, which he uses with much effectiveness. He sings in the passionate style which is what we expect from the Italians, and which takes uncommonly with audiences. He was given most enthusiastic applause, and responded by repeating the "Pagliacci" selection.—St. Louis Journal.

## Grace Anderson Engagements

Grace Anderson, coach and accompanist, has been very busy, as usual. She plays much for singers studying with Jacques Cointi, and has been asked to go on tour with a well known soprano. Harriet Ware wants her for ten weeks in her summer school. Much of her work continues throughout the coming summer.

## Some Lesley Martin Aphorisms

Lesley Martin, an experienced specialist in Italian voice production, is the author of some statements regarding voice, which show his good sense. A few paragraphs are as follows: "Nature has given the initial tone its complement, the velvet of the tone, which is its beauty, its life. To cultivate, to enlarge this, is the labor of love of the singer, for it may be brought to cover the whole singing with a golden aureole recognized by the ear as the singing quality, the singing sound. It serves another purpose, of carrying over the tone through the infinitely fine shades of change, curiously known as registers. This elasticity, which is a mode of motion, makes extremes meet, and gives to the lungs an action which fills and empties them, as was said of Rubini's breathing."

## The Riesbergs at Norwich, N. Y.

F. W. Riesberg and family are now in Norwich, N. Y., at Canasawacta Cabin, their summer home for thirteen years past. Along with various outings connected with the summertime, there is much to do in the five acre garden. Frances G. Eddy, his assistant, is playing the organ at Willis Avenue M. E. Church, the Bronx. Mr. Riesberg will play the organ during the summer at the Methodist Church of Norwich, a \$50,000 structure.

## Rasquin-Bauman Honors

Max Bauman, tenor, studying at the New York American Conservatory of Music, under Kurt Rasquin, has been engaged as solo tenor at Temple Zion, New York. There were many candidates for this position, and Mr. Bauman deserves congratulations.

## A. Erna Harris-Gustav L. Becker

A. Erna Harris is the author of "A Man, Dear Heart, for Thee," which Gustav L. Becker has set to music. Mr.

Becker terms Miss Harris "a poetess of the people." A song entitled "Prayer" was sung at the Elks' New York Lodge, No. 1, with Mr. Heermance at the organ.

## Tollefsen Trio Notices

Carl H. Tollefsen, leader of the Tollefsen Trio, last season appeared in North Carolina and Michigan, and four notices commented on their success as follows:

The rendition of the Tchaikowsky trio in A minor was especially superb.—Hendersonville (N. C.) Democrat.

The Berthoven op. 97 was played with sound musicianship and rare feeling.—New York Times.

The Tollefsens faced an audience whose size and enthusiasm proved a rather pointed answer to the critic who recently published his desire to enshrine chamber music in the museums. The Arensky trio met with a particularly enthusiastic reception.—Detroit (Mich.) Journal.

Year in and year out they have been true to the high ideals which they adopted at the start. Their perseverance has had its reward in a finish of style that few organizations of the kind can approach.—Brooklyn Daily Eagle.

## Three Madden Notices

Lotta Madden appeared in three States on the western coast some time ago, and won the following flattering press comments:

Lotta Madden's voice is wondrously beautiful, its purity and clarity, its tremendous dramatic power, its range and sympathy all qualify her for the artistic and adequate handling of the greatest of soprano roles in grand opera.—Seattle Times.

Lotta Madden is a versatile dramatic soprano and is able to interpret the different moods of voice, even the lyric. Her voice sparkles

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and like Wüllner, she excels in interpretation. She makes her voice, intellect and face tell her songs.—Portland Oregonian.

Lotta Madden's work as soloist was magnificent, her beautiful, clear toned voice seeming to gain a new power and breadth in the dramatic interpretation of the role.—Tacoma Ledger.

## Jan Munkacsy and Verdi Quartet

Jan Munkacsy is the first violinist and leader of the Verdi Quartet. He is a brilliant solo violinist, and has appeared in the White House, Washington, before President Wilson. His quartet plays with excellent unity.

## Gladys McCord Plays

Gladys McCord, studying at the New York American Conservatory of Music, is a talented pianist, coming from California. She plays music requiring grace and lightness of touch especially well.

## Brocks-Oetteking in Songs and Arias

Hanna Brocks-Oetteking, soprano, sings songs, oratorio selections and operatic arias equally well. Two notices from Europe and America prove this, as follows:

With the voice like that of a nightingale, Hanna Brocks gave a masterly rendering in duet of the part of "Annenchen" in Weber's "Freischütz." In addition she sang a number of sprightly Lieder, for which she possesses a pronounced talent.—Dresden Anzeiger.

The musical part of the service was heightened by the excellent singing of Hanna Brocks-Oetteking. She sang Bach's "My Heart

Ever Faithful" with deep feeling, and moved all hearts by her masterly rendition of the aria, "Come Unto Him," from Handel's "Messiah." Mme. Oetteking conquered all hearts by her wonderful singing.—New York Staats-Zeitung.

## Rechlin in Three States

Edward Rechlin played in Lincoln, Neb., last season, when the State Journal praised him in a way which would gratify any artist, as follows:

The audience was electrified by the playing of a heretofore not generally known artist. He has, besides impeccable technique, a fine brain and an abundance of temperament. He plays without ostentation, with absolute sincerity and with a mastery that makes the most difficult music seem light, graceful and altogether charming. The organists present understood well what was behind all of this seeming lightness and ease, and knew it to be technical ability of the highest order.—Lincoln (Neb.) State Journal.

## Rose S. Schulze-Berge in War Fund Concert

Rose S. Schulze-Berge was the soprano at a ladies' war fund concert at Long Beach June 15. She was not long ago solo soprano of the Central Baptist Church, Manhattan, where she made many friends. She sang a Verdi aria and songs by Woodman, Clutsum, La Forge and Kronold, the composer at the piano in the Kronold song. This affair, which she got up, was very successful musically and financially. Helen Myer, solo pianist, and William A. Parson, accompanist, were the remaining artists. Patronesses of the affair were Mrs. Hector C. Adam, Mrs. Richard Beddome, Mrs. Cornelius E. Byrnes, Mrs. Henry Cohen, Mrs. Antonio Faroni, Mrs. Josephine Garrow, Mrs. Percy E. Hart, Josie G. Isaac, Mrs. James G. McGuire, Mrs. F. Klug, Mrs. Nelson B. Nelson, Mrs. Arthur Theodor Smith, Mrs. Joseph Stehlin, Mrs. Gerard P. Tameling, Mrs. W. Keene Wilkins, Mrs. Willard H. Barse, Mrs. Warren E. Burns, Mrs. Charles Clark, Mrs. Manuel R. da Costa, Mrs. Naham Franko, Mrs. Herman Goldschmidt, Mrs. Daniel W. Hyman, Mrs. Karl C. MacFadden, Mrs. Martin McHale, Mrs. William Neisel, Mrs. Albert Ramsay, Mrs. James J. Smith, Mrs. Charles N. Talbot, Mrs. William J. Wells, Mrs. William B. Wilson.

## Terry Patriotic Service

Edith Chapman-Gould, soprano; Maud Morgan, harpist, and William Durieux, cellist, collaborated with Robert Huntington Terry in a patriotic song service at St. Andrew's P. E. Church, Yonkers, June 16. This was in commemoration of Flag Day and the anniversary of the Battle of Bunker Hill. Works by various modern composers made up the program, including Percy Grainger, de Koven and Bruno S. Huhn.

## City College Organ Recitals Summary

The eleventh year of the organ recitals given by Samuel A. Baldwin, professor of music at the College of the City of New York, ended with that of May 29. Sixty recitals have been given since October 3. Works by Bach have been performed fifty-eight times. Up to the present time there have been 4,766 performances of 927 works, this since February 11, 1908. Among the American composers represented on Professor Baldwin's programs are the following: Edward Shippen Barnes, Homer N. Bartlett, Hugh Blair, Felix Borowski, Arthur Foote, Gordon Balch Nevin, James H. Rogers, Eugene Thayer, Frank C. Ward, Mark Andrews, John Hyatt Brewer, Dudley Buck, Lucien D. Chaffin, Clarence Dickinson, Roland Diggie, Isaac van V. Flagler, Clement R. Gale, H. B. Jepson, Bernard Johnson, Edward F. Johnston, Ralph Kinder, Harry Rowe Shelley, Charles A. Stebbins and Pietro A. Yon.

## Mary H. de Moss Dates

Mary Hissem de Moss, the much admired soprano of the Fifth Avenue Presbyterian Church, appears as soloist in Tenafly, N. J., at the Knickerbocker Club, June 28, and at Roseville, N. J., June 30.

## Maude Tucker Doolittle's Studio Musicale

The last meeting of the year of the Oberlin Musical Club was held on Tuesday evening, June 11, in the studios of Maude Tucker Doolittle, 611 West 127th street, New York. The pianist was Warner Hawkins, whose clear rhythmic playing was a delight to the audience. The MacDowell "Sonata Eroica," Liapounow's "Chansonette Enfantine" and Debussy's "Poisson d'or" were among his selections. Josephine Forsyth, soprano, sang Italian and Irish folksongs in costume. Miss Forsyth has already earned an enviable reputation in this field and gives every promise for a brilliant future. Mme. Elroy Potter read some choice original poetry. This program afforded a rare opportunity to the club members and guests, who gave repeated expressions of their appreciation.

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### How Clara Novello Davies Serves the Allies

Last year when Clara Novello Davies was in New York, she organized a society for the purpose of collecting musical instruments for the sailors and soldiers in the allied service. Shortly after the entrance of America into the war, Mme. Davies returned to her home in London where she has been ever since. In addition to her teaching, the interesting English woman has started a similar campaign for the collection of instruments on the other side. The following is a letter which was written to and published in the London Times of March 29 last:

#### MUSIC FOR FIGHTING MEN

To the Editor of the Times:

SIR—In a communication from a correspondent in your columns the following sentence appears: "More than three years ago Lord French, then British Commander in Chief, put in a plea for the band. He asked that one should be provided at every divisional base at the front, and he added that there was, no better tonic for the men who had been weeks in the trenches."

There are now many hands with our expeditionary forces and on board many of the ships of the fleet—but there are hundreds of mine sweepers and small vessels which do not possess even a concertina or a banjo, and there are hundreds of men, in France and elsewhere, who crave for music and lack the means of making it. It is for these that we are appealing by means of the Musical Instruments Collection, which has the sympathy of the Prince of Wales, the official sanction needed, and the approval of the War

The London depot is 8-9 Denman street, Piccadilly, W. 1.

Yours faithfully,  
CLARA NOVELLO DAVIES,  
11 Aldwych, W. C. 2.  
March 27.

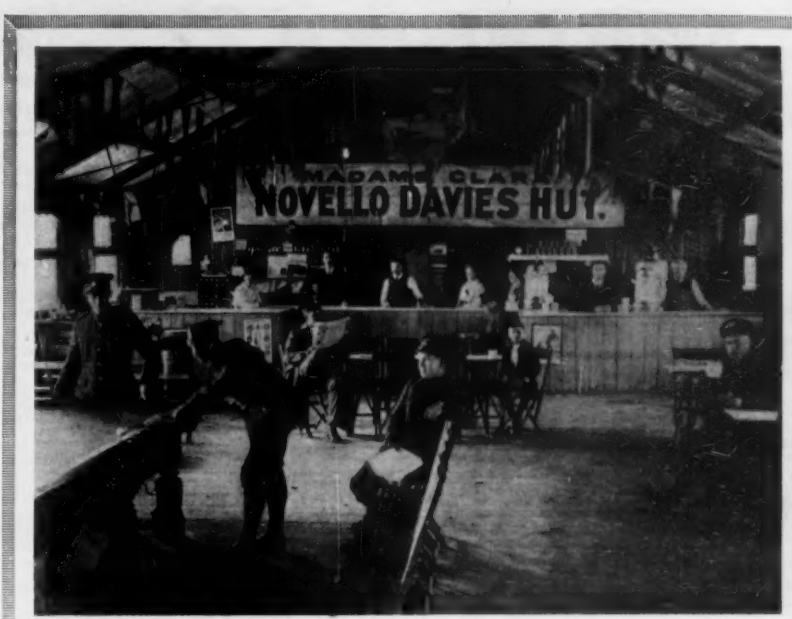
Mme. Davies has received letters from all parts of the front requesting instruments. Her own son, Ivor Novello, the composer, is a member of the Royal Flying Corps. Some of the distinguished patrons of the organization include: Lady Rhonda, Mrs. Lloyd George, the Earl of Plymouth and Gordon Selfridge. On June 4, a benefit matinee was to be given at His Majesty's Theatre, which was partially arranged by Violet Tree, the daughter of Sir Herbert Tree. Mme. Davies, in a recent letter to the *MUSICAL COURIER*, sends the agreeable tidings that as soon as the war is over she intends returning to America.

Her many friends, American pupils and admirers, will be delighted to hear this announcement.

It will be remembered that Mme. Davies has one of the most remarkable methods of voice production in existence. The following, which was specially written by her for the *Evening Telegram*, of London, on March 10, will give a brief idea of the principles of her work:

Among the things that the war has taught us is the fact that music is one of the greatest forces in the world, and that, of all the music that influences great masses of people, the music of the voice is the most powerful. The man who can sing is easily the most popular man at the front. The fitness, mental and physical, of marching men is most easily ascertainable by their singing, and many a long march would never have been done without dangerous straggling except for the power of song. So much I have learned from competent observers. Of the social power of song no student of sociology can possibly be ignorant.

Unfortunately, there has grown up around the teaching of singing a mass of prejudice and error; tradition based on mistaken deduction has hindered the mass of the people from singing at all. Even in churches and cathedrals the singing has been done by the few to a greater extent. "I haven't any voice" has become the common plea of the majority.



A SOLDIERS' HUT DONATED BY MME. DAVIES.



SOME OF THE MUSICAL INSTRUMENTS COLLECTED AFTER THE FIRST APPEAL TO THE PUBLIC.

Office. It should not be necessary for the men "out there" to try to get music from "one-stringed fiddles made from cigar boxes and old telephone wire," as one of the hundreds who have appealed to me for instruments tells me they are doing in Salonika! Surely those households that have musical instruments which are not often used would be willing to send them to the troops if they could be brought to realize what they would mean. It is no uncommon thing to find, at some village back of the lines, a thousand men gathered to listen to the strumming of one old banjo and being heartened up to a "sing-song" thereby. And who shall say they do not need heartening up just now? He who gives quickly gives twice!

### Famous Artists Sing at Camp Merritt

A pretentious concert was given at Camp Merritt, N. J., in the huge Liberty Theatre which seats over 3,000 persons, on Tuesday evening, June 11, under the supervision of Margaret Weber. The event enlisted the services of Reinald Werrenrath, who becomes a member of the Metropolitan Opera Company next season; Marguerite Sylva, of the Opera-Comique, Paris; Paul Kefer, cellist; Amparito Farrar, soprano; Mathilda Locus, pianist, and Evelyn Herbert, soprano.

Mme. Sylva opened the program with the "Marseillaise." Little Mathilda Locus, the twelve-year-old pianist who has just come to New York from Los Angeles, followed with the Verdi-Liszt paraphrase from "Rigoletto." Miss Farrar sang "In quelle trine Morbide," from "Manon Lescaut," and two short songs.

Mr. Werrenrath gave a group consisting of "O, Red is the English Rose," by Cecil Forsyth; "Little Mary Cassidy," and Florence Aylward's new song, "Khaki Lad," which evoked great enthusiasm and forced him to sing "The Ringers," as an encore.

Mr. Kefer played several delightful cello numbers, including the Jocelyn "Lullaby." He was followed by Mme. Sylva, who sang several short French trench songs and the "Habanera," from "Carmen," the latter scoring a big success with the soldiers after Mme. Sylva explained the French text as being a song about "a girl who wanted a man who wouldn't even look at her, but—she got him."

Miss Herbert sang the "Musetta Waltz," from "La Bohème" and added as encore "There's a Long, Long Trail," much to the delight of the soldiers, who joined in the chorus even without invitation and repeated the song several times.

Miss Farrar then gave a clever interpretation of the well known waltz song, "Kiss Me Again," from Victor Herbert's "Mademoiselle Modiste," and added the French marching song, "Quand Madelon," as an encore.

Mr. Werrenrath concluded the program with three Kipling numbers, "The Irish Guards," "Fuzzy Wuzzy," and "Danny Deever." Mr. Werrenrath provoked a roar of laughter when he told the boys that he was about to sing an Irish song by a German, but explained that German was the composer's name and not his nationality, Mr. German being an Englishman. "And the worst of it is," added the baritone, "it is not his name at all. His own name, I believe, is Jones, but he felt that Jones was too commonplace to use on his compositions, so he adopted the name of German as a nom-de-plume. Needless to explain, this was before the war—and now, alas, it is a nom-de-guerre."

At the request of the cheer leader, Mr. Werrenrath conducted the men in the singing of "The Star Spangled Banner," in which they showed the galaxy of stars who had gathered on the stage that they, too, could sing.

### Musicians to Help Fill Libraries for Army Bands

A few weeks ago, C. L. Burlingham, of Evanston, Ill., planned to aid the army bands through the co-operation of a group of patriotic Americans interested in music—mainly members of the Society of American Musicians—with the American Library Association, which has been providing books for the soldiers at the various cantonments. The

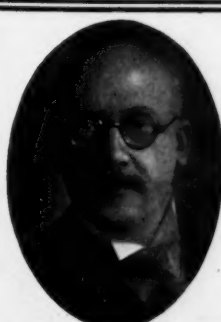
Government allows the regimental bands only five dollars a month for their musical libraries, but if this movement gains sufficient national headway, the bands will not suffer. Mr. Burlingham suggested to the executive secretary of the Library Association that the Society of American Musicians should furnish funds for musical libraries for the bands at Camp Grant (Rockford, Ill.), and the Library Association should keep the music in their library at the camp at the disposal of all of the eight bandmasters there. Mr. Utley, the executive secretary, promptly agreed on behalf of the Library Association. The Society of American Musicians, therefore, through its president, Osbourne McConathy, of the Northwestern University School of Music, raised an initial fund of \$325, with which 250 separate selections suitable for both parades and concerts were purchased.

### Hahn Leaves the Arion

Carl Hahn, the conductor, who, incidentally, was born, educated and trained for his profession in the United States of America, has withdrawn as conductor of the New York Arion Society. Mr. Hahn's contract with the Brooklyn Arion Society expired in 1918, and in April of this year was not renewed by Mr. Hahn.

### Jacobinoff Plays in Michigan

Sascha Jacobinoff, violinist, is spending considerable time in Arden, preparing his next season's programs. However, he was obliged to go West this week to fill two re-engagements from last fall in Lansing and Ypsilanti, Mich.



## LOUIS VICTOR SAAR

### RECENT PUBLICATIONS:

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| Gavotte et Musette           | Op. 84. G. Schirmer.                         |
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| To My Fairy Fancies               |                                   |
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| 5 Irish Folksongs (mixed)   |  |
| 5 Scotch Folksongs (mixed)  |  |
| 5 Plantation Songs (mixed, men's, women's voices) with violin obbligato |  |
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**VIVIAN GOSNELL**  
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"Vivian Gosnell, the big New York baritone, who was brought here expressly for the role of Elijah, proved himself to be a genuine artist, with remarkable power and beauty of voice and a broadly intelligent musical comprehension of his part."

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### Hans Hess in Great Demand

The distinguished American cellist, Hans Hess, of Chicago, is just closing his busiest season. Not a small part of his success is due to his own high ideals. His public appearances have become musical events of importance in the many musical centers where he has played. Everywhere his success has been notable. Besides giving a Chicago recital, Mr. Hess has filled the following engagements: With the Chamber Music Society, Madison, Wis.; Kankakee, Oak Park, Eureka, Evanston, Ill.; Mozart Club, Madison, Wis.; Irish Fellowship Club, Amado recital, Wachtmeister composition recital, Civic Music Association, Independent Religious Society, Hyde Park Choral and Symphony Club, Arion Male Chorus, Chicago; Kansas City, Mo.; Lafayette, Ind.; Bloomington, Lake Forest, Ill.

Mr. Hess has played for the following war fund and benefit concerts: Old Men's Home, Cripple Children's Home, Olivet Institution, Soldiers' Tobacco Fund, Red Cross (Edgewater Surgical Doctors), Great Lakes Naval Station.

To substantiate claims of his late successes a few comments on his splendid work are appended:

Played with remarkably beautiful tone which seemed never to waver and which accounts for the remarkable popularity this artist has attained. His playing is graceful and artistry and musicianship are evident in all he does.—Lafayette Courier.

Rare mastery of his instrument, brilliant technique, sure touch and melodious tone, made his playing a true delight and so enthusiastic was the audience that he was forced to repeat.—Bloomington Bulletin.

Charms his audience with the magic of his bow. Beautiful tonal quality and sure technique distinguish his performance. The audience responded spontaneously. Applause spoke loud their appreciation.—Madison Democrat.

His tone full and of excellent "singing" timbre, his interpretation showing imagination as well as considerable temperamental expression.—Chicago American.

A round full tone and a sway of melodic power.—Chicago Daily News.

Made the grave voiced cello stand out firmly and with dignity, evoking a tone of lovely quality and true to pitch.—Chicago Journal.

His tone was rich and full and with smoothly molded phrases that had proportion and finish. An excellent reading.—Chicago Post.

A rich deep tone which served him well.—Chicago Tribune.

A cellist of whom Chicago is justly proud. Sincerity of musical purpose and genuine musicianship.—Chicago Examiner.

Mr. Hess is now booking engagements for next season.

### May Peterson on Tour

Though the season is practically closed, reports are still coming in from May Peterson's three weeks' tour, which indicate that her post-season work still maintains the very high standard of excellence which is so characteristically hers. A Benton Harbor, Mich., music reviewer, on the occasion of the first children's May Festival for the Red Cross there, had the following to say:

Miss Peterson created a most favorable impression and swept her audience at will by her super-excellent voice, an unusual amount of applause being accorded her at each number. Seldom has a singer carried her hearers by storm as did Miss Peterson and it was not a magnetic attachment, but one that came from the many qualities which the singer has and which were realized by her audience. Her every number was a delight.

From Petersburg, Va., comes the following enthusiastic criticism:

May Peterson, of the Metropolitan Opera, sang in Petersburg at the Hippodrome to one of the most enthusiastic audiences ever known in this city.

Beautiful woman and great artist that she is, there are no words that will adequately describe her concert. From the very first note to her closing number she held her audience spellbound. Her voice is as near perfect, as near flawless as it is possible for a human voice to be; her tones gloriously clear and ringing, her enunciation so distinct that not one word was lost, and the spirit with which she entered into each mood of the songs was remarkable. Miss Peterson is at all times a very great artist, with a personality at all times charming. She was recalled again and again by her enthusiastic audience and was most gracious in singing a number of encores that went straight to the heart of her audience.

The glorious voice and graceful personality of this great prima donna will not be soon forgotten by her many Petersburg admirers for she has won her place in the hearts of her audience and her return to the city will be eagerly awaited.

### Reed Miller Wins New Honors at Evanston

In a first performance of David Smith's cantata, "Rhapsody of St. Bernard," Reed Miller's art called forth enthusiastic comment at the recent Evanston Festival. Following are some of the opinions of the press:

"Reed Miller sang in vigorous, manly fashion his lovely solo, 'Dwell, Lord, With Us,' with sympathetic timbre and devout sentiment.—Chicago Evening American, May 31.

Reed Miller has command of gentle sentiment and a nice sense of interpretative values.—Chicago Herald and Examiner, May 31.

Mr. Miller sang his aria, "Dwell, Lord, With Us," with a tenor voice of good power and with fine enunciation.—Chicago Daily News, May 31.

### Rice Scores Success in Many Cities

From dozens of columns in the newspapers of the various cities where Leon Rice has appeared this past season, the following extracts are indicative of his ability to delight his hearers:

Leon Rice, dramatic tenor of wide reputation, was greeted by an audience that filled the spacious auditorium and galleries. The soloist was in rare form and provided a great treat for the big crowd. This artist, with fine gifts and splendid training, gave a program of unusual excellence. He is a master in tone painting and thought interpretation. From ponderous arias of opera and oratorio to the lilting delicacy of negro melodies, he sang with power, soul and charm. Interest in the varied program kept his audience on the summit of expectancy throughout the twenty-six numbers.—Paterson Call.

As early as 7:15 people were on hand to make sure of securing good seats. American composers were represented on four-fifths of the selections, and the cause of American music was given a big boost by this patriotic and popular singer. He has such perfect breath control that he can modulate his tones from a big vibrant crescendo to a whisper, until it fades away in a gossamer thread of sound, as a dissolving view vanishes from the sight. His enunciation is faultless, not a syllable escaping the understanding, and his inter-

## OPINIONS OF THE PRESS

pretation of the beautifully arranged program will be long remembered. A return engagement will be gladly welcomed.—Atlantic City Union, April 2, 1918.

Leon Rice, dramatic tenor, came, sang and charmed Long Branch last night. The fine audience that heard him was unanimous in the verdict that in speaking of Leon Rice one must use superlatives. He has achieved the seemingly impossible in building a program of novelty, dramatic interest, popularity, and, at the same time, noble musical idealism. His exquisite vocalism and fine spirit give all in attendance a breath of the upper air, and in these strenuous days a recital by Leon Rice is an event well worth attending.—Long Branch (N. J.) Record, June 3, 1918.

### Matzenauer Echoes from Cincinnati Festival

Concerning her four appearances at the Cincinnati Music Festival, when she scored such a success that she was immediately re-engaged for two appearances with the Symphony Orchestra next season, the Cincinnati press said the following:

The orchestra competed with one of the most glorious artists before the American public today, Mme. Matzenauer; it fairly divided honors with the great prima donna and established a new record. Matzenauer's numbers were designed to display a full opulence of her remarkable voice and art, the "Fidelio" aria and Brunnhilde's "Immolation." The latter was superbly sung with great dramatic emphasis.—Cincinnati Commercial Tribune, May 10, 1918.

Mme. Matzenauer was in glorious voice and thrilled the large and enthusiastic audience. The "Fidelio" overture opened the program, after which Mme. Matzenauer sang the "Abscheulicher" aria from the same opera. She sang it in Italian and with tremendous dramatic effect and power. Her voice is one of the most gorgeous organs we know today. That richness of color, that warmth and that great sonority established its claim as one of the most luscious voices of the generation. In the "Fidelio" aria she displayed it to fine advantage. Later on, in a marvelous concert performance of the immolation scene from "Götterdämmerung," it revealed itself in its true glory, with the superb dramatic instincts of the artist, unfolding the magnificent drama with the orchestra.—The Enquirer, May 10, 1918.

Mme. Bubble gorgeously impersonated by Mme. Matzenauer.—Cincinnati Post, May 11, 1918.

Here is found the seductively alluring music of Mme. Bubble as she vainly tries to subdue Christian by her sorcery. There was beautifully sung by Mme. Matzenauer with a regal opulence of power and a luscious quality of tone which enthralled her audience.—Cincinnati Commercial Tribune, May 11, 1918.

Mme. Matzenauer, gorgeous to the eye and in voice suiting the splendor of her role, received a great ovation when entering to sing Mme. Bubble.—Cincinnati Times Star, May 11, 1918.

Mme. Matzenauer lent dramatic force and power as well as vocal opulence to the role of Mme. Bubble.—Cincinnati Enquirer, May 11, 1918.

### Sundelius Again in Erie

Marie Sundelius, at her second appearance in Erie, Pa., deepened the favorable impression which she had previously made. Two reviews of that event follow:

In her second Erie appearance, Mme. Sundelius deepened the fine impression made when she first captured her Erie audience. With her frank, dignified and pleasing presence, she wins even before she sings, and when she sings her conquest is complete. Mme. Sundelius' voice is one of the most beautiful organs of today, and one hears her in the joyous confidence that there will be no straining for effects, the great opulent, luscious tone will prove adequate to every demand and there will still be a deep well of reserve power.—Erie Daily Times, May 18, 1918.

With a program of songs well suited to her style and including notable numbers, Marie Sundelius won an ovation in concert last night at her second appearance in Erie. Her clear bell-like tone, powerful and perfectly controlled, her fine dramatic talent, together with the delightful naivete of her manner, endeared her as before to her enthusiastic audience. The progress of a year was noted in the broadening of her art, and a richer quality of tone which acquired its sweetest timbre in the folksongs of her native land won her many recalls. Conrad Forsberg gave artistic support at the piano.—Erie Dispatch, May 18, 1918.



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## OPINIONS OF THE PRESS

## Orville Harrold's New Successes

Orville Harrold sang twice last week with the Pittsburgh Opera Company, in its season at the Philadelphia Academy of Music. In the "Tales of Hoffmann" and in "Martha" he scored there the same undisputed success which had been his in his Pittsburgh appearances with the company. Since Mr. Harrold resumed public work, only six weeks ago, he has had a dozen professional engagements, an average of two a week—a high one at any time for any artist, and especially noticeable at this time of the year. He is under the management of Walter Anderson, New York. Here is what the Pittsburgh papers said of his appearance:

## HARROLD WINS BIG SUCCESS

It was an evening noteworthy in more ways than one. It served to introduce Orville Harrold, who scored a distinct success.

It was good fortune for the people who heard the opera last night that brought Orville Harrold here to sing. His is a voice of unusual richness, smoothness and expression and last night it was under perfect control. Unlike some other tenors of high standing, he gains his big efforts with seeming ease; there is none of the straining or audible breathing that mars at times the singing of the best of them. So prolonged was the applause that he was compelled to repeat the aria.—Pittsburgh Dispatch, June 12, 1918.

Orville Harrold won a pronounced success as Lionel. He revealed a lyric voice of much sweetness and high range. The audience insisted upon a repetition of the big aria, which won him an ovation.—Pittsburgh Post, June 12, 1918.

Mr. Harrold was at his best. He sang with an ease that was refreshing, his range being exceptional and his top notes apparently reached with the greatest ease. In his singing of "Like a Dream" an encore was called for in a manner that could not be denied.—Pittsburgh Press, June 12, 1918.

It is safe to say that Mr. Harrold has never sung better in his life than he is singing now. It may be that this role suits him better than the others in which he formerly appeared in opera, however, his voice in its present condition should render him capable of singing any role.—Pittsburgh Leader, June 13, 1918.

## Menges Astonishes "Diogenes"

"Diogenes," the well known music critic of the Vancouver Province, wrote recently about Isolde Menges:

She is probably the most distinguished woman violinist alive, and touches closely the attained excellence of the acknowledged masters of the art, living or dead. Now, when you come across that style of execution and interpretation, you may gasp, and wonder and enjoy, but if you are not a violinist yourself, you can scarcely

## Captain Tauscher's Rifles

At one of the recent hearings in the rifle inquiry being conducted by Alfred L. Becker, Deputy Attorney General of New York State, Ivan Narodny, who writes for musical papers, told of a dinner with Johanna Galski and her husband, Capt. Hans Tauscher, in the fall of 1914, at the Hotel St. Regis or the Biltmore (he was not sure which), when Captain von Tauscher suggested he purchase a large block of rifles of which von Tauscher professed to know, suggesting they might be of service to Russian revolutionists.

Narodny was so impressed that he journeyed to a warehouse in Jersey City, where one of a number of cases was opened, revealing five rifles. He refused to go further with the matter, however, without consulting others as to the ethics of entering into a deal with an enemy of his mother country, Russia.

Subsequently a Herr von Gersdorf told Narodny, the

express or explain the characteristics that differentiate her from ordinary good players. It is of no use to fall back on adjectives and comparisons; these have all been exhausted by previous writers. The only use of them is that thereby you may give a readable account of your feelings while listening to the performance. It is all very well to compare an entrancing performer to this or that person, or even the Angel Gabriel. I felt that what I wanted was some talented and impartial violinist to "put me wise" to the various points of surpassing accomplishment that Miss Menges displayed.

## Nevada van der Veer Scores at Evanston

One of the biggest individual hits of the Evanston Festival was scored by Nevada van der Veer, the splendid contralto, who appeared in a first performance of David Smith's cantata, "Rhapsody of St. Bernard." Following are the opinions of the press:

Mme. van der Veer made the contralto solo impressive by her clear delivery, her good style and the even quality of her beautiful voice.—Chicago Herald and Examiner, May 31, 1918.

Nevada van der Veer sang the solo fervently, with a rich, big tone, and excellent interpretative effect. Mme. van der Veer is a valuable oratorio contralto. There was generous applause for the singer after this number.—Chicago Evening American, May 31, 1918.

Mme. van der Veer is a contralto of depth, as well as height, in range, of rich quality and of sympathetic timbre.—Chicago Daily News, May 31, 1918.

Nevada van der Veer, the alto, achieved excellent results with lines not in themselves inherently graceful, endowing them with a spirit of true reverence as well as much vocal beauty.—Evanston News-Index, May 31, 1918.

## St. Louis Likes May Mukle

In April, May Mukle, the cellist, played in St. Louis and was received warmly. The following will testify to the admirable impression created:

May Mukle, violoncellist, proved an able artist. Masterful bowing, combined with a wealth of tone, and the interpretation of a true artist, evoked enthusiastic applause from the audience. She gave the following numbers: "Air," by Purcell; Locatelli's "Allegro," "Elegia," "La Fileuse," a "Melodie" by Bridge and a lullaby of Bredt-Verne.—St. Louis Republic.

Miss Mukle with her big cello pleased very much in the presentation of Fauré's ever welcome "Elegie" and one of the most difficult things for the big string instrument, Dunkler's "La Fileuse." The latter had to be repeated, because the audience seemed to like the bravura effect which Miss Mukle produced without so much as looking at her tonal apparatus.—St. Louis Globe-Democrat.

latter testified, that the rifles were intended for German-American use in case of a German invasion of this country. The decision to sell the rifles seems to have been formed as the chance of invasion became more and more remote.

Nothing came of the von Tauscher proposition, Narodny testified.

Part of the inquiry was conducted before Attorney General Merton E. Lewis, and reference was made to a man named Muck. Some of the daily papers express the opinion that this individual was Dr. Karl Muck, deposed leader of the Boston Symphony Orchestra, now interned at Fort Oglethorpe, Ga. The inference is incorrect, as the Dr. Muck referred to was an employee of Captain Tauscher's at the latter's business offices in New York City when he was representing German munitions manufacturers. The Muck designated in the inquiry is an American citizen, and lives at Mount Vernon or New Rochelle, near New York City.



A FESTIVAL GROUP IN THE CINCINNATI WURLITZER STORE.

A glance at this picture will serve to show how much the great Wurlitzer store is the center of musical life in Cincinnati. During the recent May festival, the soloists, all of them of national renown, made it their headquarters. Reading from right to left those in the picture are Evan Williams (since deceased), Florence Hinkle, Lambert Murphy, Rudolph Wurlitzer, Mabel Garrison, Clarence Whitehill, Reinald Werrenrath, Farney Wurlitzer, and Giovanni Martinelli.

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## MUSIC ON THE PACIFIC SLOPE

## SAN FRANCISCO HAS SUMMER OPERA

Vecki and Bevani Impress in "The Bohemian Girl"—  
Conradi Pupils Interest—Program by Clement  
Students Pleases—Paulist Choristers Before  
Large Audience—"The Sleeping  
Beauty"—Notes

San Francisco, Cal.,  
2644 Green St., Phone West 3358.

Marion Vecki and Alexander Bevani both made a deep impression last week in "The Bohemian Girl," which was produced by the San Francisco Grand Opera Company at the Washington Theatre. The work was given quite an elaborate production within the limits of dollar opera and some of the effects were decidedly good. The solo work was excellent at times, especially that of Vecki and Bevani, both of whom impress one as being artists of professional training. The same cannot be said of all of the other members of the cast, some of whom were decidedly amateurish. I suppose some difficulty was experienced in finding artists who could sing English in this distinctly Italian opera company. But it may be said that the English that was sung was, for the most part, not understandable, and the work might have been sung with just as good effect in Italian or by Italians unfamiliar with English and singing English with an accent.

However that may be, the management is fortunate in being able to enlist the services of Marion Vecki, who possesses a voice of great beauty, which he knows how to use effectively. He also possesses a pleasing personality, and the public gave every evidence of enjoying his efforts. Alexander Bevani chose to interpret the part of the gypsy, Devilshoof, as if it were intended to be humorous, which, indeed, it is, for melodrama always lies close to humor, and his antics evidently pleased. He also sang the role well, as might be expected of a man of his experience and training.

The others on the bill call for no especial mention. They were: Arline, Edith Benjamin; Florenstein, William Rainey; Thaddeus, Joseph Fredericks; the Gypsy Queen, Louise Noe.

The ensemble was mostly bad. The musical conductor insists upon sitting at the piano and trying to beat time and play simultaneously, which results simply in his beat not being seen by those on the stage. If the conductor would get himself a high chair and a big stick the offerings of this company would improve 100 per cent. It seems a pity that, for so little a thing as the expense of a pianist, who would have to be engaged if the conductor abandoned his playing, the whole work of the company should

be sacrificed. The material is there for pretty fair dollar opera. Why not make the best of it?

Marion Vecki has just issued a prospectus of the available production of Debussy's one-act opera, "L'Enfant Prodigue," under his personal direction. The advertised cast is as follows: Azael, a young Galilean, Robert Batt-



MARION VECKI,  
Baritone.

son; Lia, Azael's mother, Mrs. James Pressley; Simeon, Azael's father, Marion Vecki.

This work was given by the same cast recently at the Sorosis Club in San Francisco and at the Saturday Afternoon Club in Stockton. It occupies about forty minutes, and may be accompanied by a short recital of songs and operatic arias by the same artists.

## Conradi Pupils at Sorosis Hall

Arthur Conradi presented a number of his violin pupils at Sorosis Hall on May 31 in a most interesting and well rendered program. Those who took part were Mrs. Louis T. Hengstler, who played the Grieg sonata in G major; Ruel J. Taylor, in Handel's sonata in A major; John Lenahan, "Romance," op. 27, Franz Ries; Cleo Hall, in Raff's cavatina and Dvorak's "Humoresque"; Melba Staehle, "Bourée and Perpetuum Mobile," Franz Ries; Barbara Jones and Kieth Freake, in Godard's duet, "Abandon," op. 18; Kieth Freake, in Simonetti's "Madrigal"; Barbara Jones, in de Beriot's first concerto, and Arthur Gundersen, in the Bruch concerto in G minor.

Nothing could better establish the thoroughness of Mr. Conradi's teaching than the uniform excellence of the playing of these students. The program was of such a nature and was done in such a manner as to be thoroughly enjoyed by the critic as well as by the large audience gathered in anticipation of a musical treat.

Mr. Conradi has just issued the terms and conditions which govern the Conradi Free Violin Scholarship which is presented every year. The conditions are as follows:

The scholarship will be awarded to the student who proves himself or herself most worthy in the estimation of the judges. The decision will be made entirely upon a basis of talent and not upon the degree of advancement of the candidate.

The judges will be four of the most prominent and capable musicians of San Francisco, Oakland and Berkeley.

The scholarship will embrace ten months' tuition in violin and harmony under Mr. Conradi, consisting of two violin lessons and one harmony lesson each week.

The following requirements will be observed:

The candidate must be under twenty-one (21) years of age.

The candidate must play one of the Beethoven sonatas of his or her own selection.

The candidate must play a modern composition displaying somewhat more brilliant technique. This will also be of the candidate's own selection.

The candidate must have a fairly good ear. The judges will give such tests as may prove necessary.

The competition will be open to all students of any nationality, the only other requirements being that the successful candidate be worthy, serious and industrious. Should the successful candidate prove unworthy, after a reasonable period of instruction, Mr. Conradi reserves the privilege of discontinuing the scholarship.

Mr. Conradi will take no part in the judgment. He, however, reserves the right to instruct any candidates who may desire his services as teacher to prepare them for the examination.

The examination for the Conradi violin scholarship will be held at the Sorosis Hall, 536 Sutter street, on Saturday morning, September 7th, beginning at 10 o'clock promptly.

This scholarship is a permanent institution and is awarded each year on the first Saturday of September.

## Clement Pupils in Recital

Another interesting pupils' recital to be given in the past week was that of the artist-pupils of Ada Clement. The program was given by Mrs. Jacobson, who played the Grieg-Holberg suite; Miss Rust, "Romanze" (Schu-

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mann), "Stern November" (Burleigh) and "L'Alouette" (Balakireff); Mrs. van Guens, prelude and fugue in D major (Bach) and the first movement of Beethoven's sonata, op. 27; Mrs. Jacobson, "Berceuse" (Iljinsky), "Autumne" (Moszkowski); Miss Rust, the first movement of the Mendelssohn concerto in G minor, and Mrs. van Guens, "Mountain Stream" (Hodghead), "Arabesque" (Debussy), nocturne (Chopin) and Brahms' B minor rhapsody.

This attractive program was given with uniform excellence which did credit to Miss Clement, one of the best known of the piano pedagogues of this city.

#### Paulists Appear for Large Audience

Under the masterly direction of Father Finn, the Paulist Choristers, of Chicago, made their final appearance in this city on Decoration Day before a large audience. The program was attractive, including many interesting motets and a number of solos. There were also several compositions by Father Finn, who, however, does not possess the talent as a composer that he does as a conductor. The choir goes north from here. All of the net receipts of this tour are being presented to the Government for the relief of the stricken portions of France. It is a noble work and should be generously supported, especially in view of the fact that the programs offered are absolutely unique. No other organization of the kind is now giving concerts in America, and a great deal of the music sung is unknown even to the most widely read of our musicians. Musicians and music teachers should not only go to these concerts when opportunity offers, but should urge their pupils to do the same.

#### "The Sleeping Beauty" Presented

Nelly Laura Walker's juvenile play, "The Sleeping Beauty," was presented under her direction at Scottish Rite Hall on June 1 by 100 clever children, and scored a very decided success with the large audience present. The tale is given complete, just as we all remember it, and the scenic and costume effects, grouping and tableaux are extremely effective. Instrumental music was furnished by Bernice Lillian Sternberg, violin; Gertrude Graham, cello, and Alice Seckels, piano.

#### Notes

Under the direction of Mrs. Oscar Mansfeldt, a piano recital was given at the St. Francis on June 4 by Annie Zimmermann, Irene McSwain, May Dunne, Vera Cavanaugh, Alberta Whale, Hazel Horst and Aileen Fealey.

On the same evening the Loring Club, under the direction of Wallace A. Sabin, gave an interesting program including works by Coleridge-Taylor, Kremser, Scarlatti, Pessard, Massenet, MacDowell, Hadley and Edwin Schneider.

Alfred Hertz, who returned from the East several weeks ago, has taken a house for the summer over across the bay at Belvedere, which he describes as an American Riviera. Mr. Hertz tells me that the signing up of members of his orchestra for next season is progressing nicely and that he has secured some new works which will make the programs interesting and attractive.

I received by this morning's post a number of beautifully printed circulars regarding the work of Bernhard Ziehn, prepared by his pupil and protagonist, Julius Gold. Quotations are given from the pens of many writers and critics commending the great work of Ziehn and pointing out its excellences. It is, indeed, regrettable that these works of Ziehn are not more widely known, and all honor is due to Mr. Gold for pushing them in so generous a manner. They are the best works of their kind, and the whole musical world would be benefited by their wide circulation.

#### GODOWSKY TO TEACH IN PORTLAND

##### Will Open "Master School" About August 26

Under the direction of the Ellison-White Musical Bureau, of Portland, Leopold Godowsky, the pianist, will open a "master school" here on or about August 26.

At the First Congregational Church, on Sunday evening, May 26, Dr. Hugh Pedley gave an interesting talk on "Soldiers and Their Songs." He mentioned Zo Elliott's song, "There's a Long, Long Trail," which is very popular here. The choir sang "America's Resolve," words by Dr. Pedley and music by Lucien E. Becker, F. A. G. O. It is a good war song. The choir of the First Congregational Church is made up of Mrs. Arthur Cook, soprano; Mitylene Fraker Stites, contralto; Walter J. Gill, tenor; Harry Scougal, baritone; Lucien E. Becker, F. A. G. O., organist and choir director.

The Paulist Choristers, Father Finn, director, recently gave two delightful concerts in the Public Auditorium.

New officers of the Musicians' Club are: Emil Enna, president; Joseph A. Finley, vice-president; Clare Milo Godfrey, secretary; George Wilber Reed, treasurer; John Claire Monteith, H. A. Webber and D. A. Taylor, directors. The membership is growing.

The annual meeting of the Oregon Chapter of the American Guild of Organists took place on May 22, when these officers were elected: Frederick W. Goodrich, dean; Gladys Morgan-Farmer, sub-dean; F. W.

Ingram, secretary; Paul Stucke, treasurer. A donation was made to the Red Cross.

At a recent meeting of the Portland Symphony Orchestra the following officers were elected for the season of 1918-19: Franck Eichenlaub, president; Carl Denton, vice-president; A. Owen Sanders, treasurer; Henry L. Bettman, secretary; members of the board of directors, Dudley H. McCosh, Ted W. Bacon and Moses Christensen. Six concerts are planned for next season.

The Orpheus Male Chorus (sixty-four voices), William M. Wilder, director, has just closed a successful year. The organization has done a great deal of war work.

Leah Cohen, soprano, a pupil of Byford Ryan, has returned from New York City. J. R. O.

#### ZOELLNERS AID LOS ANGELES WAR RELIEF FUND

At Home of Carrie Jacobs Bond—The Trilliums Heard—A Spanish Benefit—University Students' Graduation Event—Service Recital by American Guild—De la Platte at Grauman's—Mrs. Catherwood Sings for Symphonic Circle—Grun with Eagan School

The Hollywood residence of Carrie Jacobs Bond was thrown open on Thursday afternoon, June 6, for the benefit of the War Relief Fund of the Hollywood Ebell Club. A large and representative gathering heard a fine program presented by the Zoellner Quartet and Mrs. Bond.

The quartet with its usual splendid finish presented a hymnus written especially for the Zoellners by Arthur Hartmann; the andante from the quartet, op. 11, Tschai-kowsky, "Genus Loci Theru," and a minuet written in the sixteenth century by Valeris. Owing to the departure of Joseph Zoellner, Jr., who recently joined the colors at



HENRI DE LA PLATE,  
Basso Cantante.

Fort MacDowell, Robert Alter, the well known local cellist, has been filling in the place made vacant in the quartet by Mr. Zoellner's absence. Mr. Alter is a finely equipped musician and will fill the place as cellist with credit to himself and to the quartet.

Mrs. Bond's offering included a number of children's songs and recent compositions from her pen, among which is a patriotic song entitled "My Son." This song is a very unusual number, as these quoted lines will show:

My son, I proudly see him marching by,  
My only son who goes to war—maybe to die.  
The smile he sends me as he hurries past  
Will cheer my very soul as long as life shall last,  
My son, my son.

My son, Again I see him marching by,  
In all the world there's only he and I,  
Thank God. Thank God the victory's won,  
The world has freedom—and I have my son.

Mme. Schumann-Heink, to whom the song is dedicated, will use it as her war song.

#### The Trilliums in Recital

The Trilliums, a quartet of very attractive young women, each of whom has a solo voice which lends itself admirably to ensemble, presented a recital program at Blanchard Hall on Friday night, June 7, to a most enthusiastic audience. The personnel of the organization is: Grace Roper Viersen, coloratura, whose work has been reviewed by the MUSICAL COURIER on her appearances both in New York and in the West; Hester Sophia Billingsley, Edna Wenger Scott and Ethel Osborn Nutt.

The program opened with "The Trilliums," a song by Foote from which the Trilliums took their name. This brilliant number afforded the quartet an opportunity of

putting their most brilliant work at once before the audience, and at the same time creating an atmosphere for the balance of the program. "The Dancers," Berwald, followed, and was the most artistic offering of the evening in point of finish. The ensemble was excellent and the graceful waltz rhythm found eloquent expression. A group of Scotch songs, which were given with just a hint of the bonny dialect, was hugely enjoyed and was warmly encored. This group included "Oh, Wert Thou in the Cauld Blast," MacDougall; "Annie Laurie," Buck's arrangement; "Comin' Thro' the Rye," Parks. The last number in the first half of the program was Chadwick's "Thistledown." The young women caught its spirit of lightness and gave it very graceful expression.

In the second part of the program one was taken back to the days of the powdered wig, the beauty patch so fetchingly placed, and the gorgeously brocaded and belaced gown. In these Colonial costumes, the ladies began the second half of their program with a group of old English songs. "The Bells of Aberdovry" was very well done. "Cherry Ripe" was a bright bit, and "Sally in Our Alley" contained just the right bit of comedy to lighten up the program. The last ensemble number was the "Patty Stair" minuet, which the ladies danced in very proper fashion and afterwards sang the quaint measures.

Each member of the quartet was heard to fine advantage in solo numbers.

Unstinted praise should be given Irma Haight, the accompanist of the evening. Miss Haight is a thorough musician, and being a singer herself, fully appreciates the value of an accompaniment. It is a very fortunate thing for the Trilliums that they may have the services of so capable an artist as Miss Haight.

The Trilliums are coaching with Thomas Askin, the actor-singer.

#### Spanish Benefit Concert

At Symphony Hall, on Friday night, June 7, Charlotte Wands, coloratura soprano; Mildred Pray, pianist, and Bernadine Whalen, violinist, presented a concert for the benefit of one of the local Spanish missions.

To open the program, Miss Whalen played "The Star Spangled Banner." She was followed by Miss Wands, who sang the aria, "I Vow That Nothing Shall Prevent Me," from "Carmen," Bizet, and Clough-Leigher's "My Lover He Comes on the Skee," two numbers which Miss Wands sang with considerable dramatic expression. The "Scene de Ballet" of de Beriot proved a splendid number for Miss Whalen to show her skill on the violin, and the "Valse de Concert" of Moszkowski, for Miss Pray to show her talents as a pianist. The next three numbers, "Sunlight" (Harriet Ware), "Love's Springtime" (Hopkins), and "Spring Song" with obligato for violin, proved a bright group. The ever popular Rachmaninoff prelude and the Kreisler "Caprice Viennois" were received with acclaim, as were Miss Wands' last songs, the aria "Balletta," from Leoncavallo's "Pagliacci"; "America, My Home Land," Blaine, and Oley Speaks; "When the Boys Come Home." Members of the mission sang the "Battle Hymn" as a Spanish chorus, and Herbert M. Stein delivered a ten minute address on the work at the mission.

#### University Students' Graduation Recital

The diploma winners of 1918 from the University of Southern California held their graduation concert in the First Methodist Church on June 4.

Pretty girl students of the university served as ushers. There were numbers for the violin, piano, organ, voice; cello solos and trios, and the big organ did service by way of orchestral accompaniment for a piano concerto. The big church was filled to overflowing with members of the families of the graduates and the friends of the university.

The members of the graduating class are Grace Edna Bruce, Dorothy Garrison, Ethel May Listmann, Decotah Mizner, Dorothy White Waddell, Margaret Elizabeth Dick, Lois May Craig, Bessie Katherine Litterer, and Jeanette M. Nickey. The other graduates who appeared on the program presented were Harold Schwab, Melba Manly, Marion Dolly, Haygood Ardis, Elsa Jamgochian, Palm Beck, Halcomb Wyatt and the Misses Laning and Violet Cossack.

#### Service Recital by American Guild of Organists

The thirty-first service recital under the auspices of the American Guild of Organists, the Chapter of southern California, was given on June 3, at the Church of the Messiah. The organ numbers were presented by Ernest Douglass, organist at St. Paul's Pro-Cathedral, and P. Shaull-Hallett, organist at All Saints' Church, Pasadena. Mr. Douglass played three numbers, all of them being Bach compositions, the prelude in B minor, the minuet in C and the G major concerto. Mr. Shaull-Hallett presented numbers from the works of Stevenson, Stanley, Parry and Boyse. Of particular interest among Mr. Hallett's numbers was the "Evening Song" of Roland Diggle, organist of St. John's Church, of this city. This was the first performance of this composition and it proved delightful both in the hearing and the performance.

Minnie Jenkins, organist of the Church of the Messiah, played the opening and closing numbers and the choir of the church sang the offertory anthem. These

(Continued on page 44.)

# FRANCES NASH

## "A Pianistic Galli-Curci"

Direction: EVELYN HOPPER

At Aeolian Hall, New York City

(Steinway Piano)



MME. SCHUMANN-HEINK IS SEEN PRESENTING CUPS TO THE WINNERS AT THE STANFORD UNIVERSITY SONG FESTIVAL, WHICH WAS PARTICIPATED IN BY 10,000 SOLDIERS FROM CAMP FREMONT, CAL., AND GIVEN UNDER THE DIRECTION OF SELBY C. OPPENHEIMER.

Left to right: Colonel W. T. Littlebrand, Commander of the winning regiment; General John F. Morrison, Commander of Camp Fremont; Festyn Davies, director of the festival; Mme. Schumann-Heink and Lieutenant W. Sterling.

### Casals' Humor

Pablo Casals' friends say of him that one of his most endearing characteristics is a quaint typically Spanish vein of humor. When he was a boy, he played the cello in the orchestra in Barcelona, Spain. The conductor, a fussy old person was very difficult to satisfy. It happened that Casals had to improvise a little cadenza in the midst of some composition that was being given. The first time that Casals played it the conductor snapped "too long." Patiently Casals attempted it again, whereupon he was rewarded with "too short." By this time somewhat in despair as to his ability to satisfy, he inquired innocently, "What about the width?"

### "The Egyptian Princess" at Village Theatre

The Light Opera Club, associated with the Music Bureau for Young Artists, managed by James Massell, with offices at 1425 Broadway, New York City, gave its last performance of the season at the Greenwich Village Theatre, Wednesday evening, June 12. On this occasion the operetta "The Egyptian Princess," music by Charles Vincent, was offered before a good sized and enthusiastic audience, under the direction of George Palmer Fatner. Following is the cast:

Queen of Egypt, Hazel Bray; Princess Aida (her daughter), Ferné Hollis; Princess Tabubu (sister to the Queen), Frances Sonlin; Nyssa and Phila (companions to Princess Aida), Betty Winkelman

and Anna Ballagi; Alva (a favorite slave), Ella Palow; Queen Grania (Captive Queen), Sara V. Turits; Herub (daughter of wizard), Minette Kehlman; chorus of priestesses, slaves and Egyptian girls (attendants to Princess Aida): Agnew Peterson, Frances Basson, Sara Winkelman, Isabelle Auspitz, Esther Ellman, Ernestine Follock, Christina Adkinson, Helen Ellman, Helen Ratner, Gertrude Riesman, Florence Adkinson and Mrs. Ray Oppenheimer. Incidental dances were by Rae Madge Shiff.

The purpose of the Light Opera Club is to give free education in stage deportment to young, talented singers, and to give them an opportunity to appear before the public and musical managers in a theatre where they can demonstrate their fitness for a stage career. This undertaking should prove a great help to young singers who are handicapped in securing engagements by lack of actual professional training, and will offer a new field to managers from which to recruit their future artists.

### De Seguro Entertains

Andres de Seguro gave a dinner to Anna Fitzu, Friday evening, May 31. Among those present were Eugen Ysaye, Giulio Gatti-Casazza, Antonio Scotti, Kitty Gordon, Signor Moranzoni, Signor Papi, Signor Sturani, Mischa Elman, R. E. Johnston, Mme. Yorska, Ganna Walska, Marguerite Namara, Nell Fountain, Dorothy Folis, William Thorne, Mr. and Mrs. Morris Gest, Mr. Martino, Mr. Delvine, Gabriel Ysaye, Mme. Maranski, Countess Tambourine, Mr. Votichenco.

### 25,000 HEAR SCHUMANN-HEINK

Diva Crosses Continent to Participate in Song Festival at Stanford Stadium

More than fifteen thousand patriotic people from San Francisco and up and down the Santa Clara Valley wended their way last Sunday to the Stadium of the Stanford University to listen to the singing of Mme. Schumann-Heink and to enjoy the patriotic thrills attendant upon regimental band contests and marching and singing competitions, participated in by 10,000 husky, lusty soldiers from nearby Camp Fremont. Soldiers and civilians gave the great diva an audience of 25,000, and she sang as one inspired, her voice unimpaired by the slightest apparent effort.

She crossed the continent to participate in this great event, which the committee in charge declares was "the greatest open air concert ever held in America." Her contributions to the program were Bach's "My Heart Ever Faithful," "Danny Boy" and "When the Boys Come Home." She sang from an improvised platform set in the center of the vast stadium. At her feet and completely filling the grassy area surrounded by the tiers of seats, were 10,000 soldiers, to whom, mainly, the diva addressed her magnificent art. The reception accorded her must have repaid her for the arduous journey she made across the continent—the second within a month—to help a patriotic cause. Behind the diva there was a chorus of more than one thousand voices and a large orchestra, which was heard in "The Heavens Are Telling." The tiers of seats rising on three sides from the gridiron in which many a Stanford struggle has been staged, were completely occupied, and each patron carried an American flag.

The regimental singing and marching formed an inspiring feature of the program. Each contesting regiment marched in with band and with colors flying, and each sang a lusty song. One was "March of the Men of Harlech," another was the "Soldiers' Chorus," from "Faust," and other regiments sang "Over There," "Goodbye, Broadway" and similar popular songs. The effect of the marching and singing was electrical and inspiring, but the overwhelming sensation was when all the regiments, numbering fully 10,000 men, joined in singing "Nearer, My God, to Thee." There were few dry eyes in the vast audience, and the unanimity of the singing reflected the greatest credit on Festyn Davis, who stood on a platform in the exact center of the sea of brown and held the men and their bands together with a baton of unimpeachable authority. The business management, the wonderful advance publicity and the seating of the huge throng was accomplished without the slightest confusion, under the control of Selby C. Oppenheimer, who merits the greatest credit for the utter perfection of his arrangements and the complete lack of friction. The parking of the automobiles was another problem which Oppenheimer solved completely, and there was no confusion there either, though for hours before the opening of the concert a procession of motors streamed in all directions through the Santa Clara Valley to Palo Alto, from San Francisco on the north and Monterey and Salinas on the south.

A beautiful gold brooch, studded with diamonds, was presented by the committee to Mme. Schumann-Heink as a token of the affection in which she is held by Californians.

The proceeds of the great affair are to be devoted to the comfort of the boys at Camp Fremont, and to securing for them adequate gymnasium and athletic equipments.

### Berúmen and Phillips Aid Red Cross

Martha Phillips, soprano, and Ernesto Berúmen, pianist, gave recently a most interesting concert at the home of Mrs. H. R. Mallinson, 160 Riverside Drive, New York, for the benefit of the Red Cross. Mrs. Phillips' beautiful voice was greatly enjoyed in two operatic arias, "Una voce poco fa," from the "Barber of Seville" (Rossini) and "Shadow Song" from "Dinorah" (Meyerbeer). She sang besides a group of modern songs.

Mr. Berúmen gave a brilliant and temperamental rendition of a group of compositions by La Forge, "The Fountain" (Ravel), "Lesghinka" (Liapounow), "The Lark" (Glinka-Balakireff) and "Mephisto Waltz" (Liszt).

Both artists were compelled to give several encores.

### Leginska's Third with Cincinnati Orchestra

Ethel Leginska has just been honored with her third consecutive re-engagement by the Cincinnati Orchestra, as soloist for a pair of concerts on February 28 and March 1, 1919. The pianist played both last season and the one before with this organization.

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## WHAT THE TEACHERS ARE DOING

### Felix Hughes' Pupils Give First Recital

On Tuesday evening, June 4, in the Hotel Statler, Cleveland, the first of Felix Hughes' two pupils' recitals took place. A large and appreciative audience listened to a most delightful program, made up of songs by Rogers, Tosti, MacDowell, Beach, Horsman, Ware, Cadman, Ronald, d'Hardelot, Puccini, Saint-Saëns, Marshall, Dichmont, Rimsky-Korsakoff, Borodin, Rubinstein, Scott, Campbell-Tipton, Koechlin, Leroux, Spross, Hahn, Gilberte, Frank, and Harling. Good tone production and clear diction are predominant qualities exhibited by the Hughes pupils. All sing with understanding, which is the result of intelligent training. Those presented were Ivy Moody, Mrs. F. S. Lampoh, Mrs. W. C. Wilson, Helen Green, Corinth Reis, Florence Campbell, Mrs. J. R. Monahan, Mrs. Orlin B. Harmon, Mrs. Benjamin Farnely, Vinna L. Tustin, and Mrs. A. P. Grigor.

Mr. Hughes was heard in a group of songs, consisting of "Jeunes Fillettes" (Weckerlin), "Il Neige" (Bemberg), "Unforeseen" (Scott), "Sea Fever" (dedicated to Mr. Hughes), (James H. Rogers), Allen McQuhae, artist-pupil of Mr. Hughes, who has enlisted as a private at Camp Sherman, was unable to appear. Mrs. Felix Hughes and Winifred Rader were at the piano. The program closed with the singing of "The Star Spangled Banner."

### Recital by Blind Students

A really inspiring rendition of "The Star Spangled Banner" opened the program of the pupils' recital which was given at the New York Institute for the Education of the Blind on Tuesday evening, June 11. The numbers selected were interesting, and included works for the organ, piano and voice. The performance of each of the students was creditable, but special mention might be made of the interpretative ability demonstrated by Max Alexander, who played Rubinstein's "Kammenoi Ostrow" most acceptably, and the clean cut rendition which Leo Heidelberg gave to Chopin's waltz in A flat. "Oh, Italia, Italia, Beloved," was one of the numbers sung by the chorus which met with the instant approbation of the audience. The organ selections, too, played by George Krauer and Harry Sabel, were much enjoyed. Anna Wegner, Rachel Askenas and Theodore Taferner were others who gave creditable piano selections. It is always inspiring to attend these recitals and to realize what can be accomplished in a musical way by students who are blind. The program closed with Fanning's "The Miller's Wooing," sung by the chorus.

### Soder-Hueck Studio Notes

George Reimherr, tenor, who is in the service, sang Sunday afternoon, June 9, at the Casino Theatre, New York, for the benefit of the soldiers and sailors. Walter Mills, baritone, was heard at Fort Wadsworth, June 6; Friday afternoon, June 7, he sang for the wounded soldiers in the Cumberland Street Hospital, Brooklyn, and in the evening at Rutherford, N. J. On Monday evening, June 10, he was heard with orchestra at the Lake Mohican Military Academy Commencement Festival.

Elsie Lovell, contralto, and Walter Mills, baritone were announced to sing at the Criterion studios, Carnegie Hall, New York, Friday evening, June 21. They were assisted by Rodney Saylor at the piano. Miss Lovell brought out several new and interesting pieces, among them songs by Fay Foster and Frank La Forge. Walter Mills was heard in works by the American composer, Claude Warford, John Prindle Scott and others.

### Mme. Whistler's Pupils Active

On Tuesday evening, June 11, Marjorie Knight, the young artist-pupil of Grace Whistler, the New York vocal authority, created an excellent impression with her artistic singing at a Red Cross benefit in Mount Vernon. Miss Knight gave "Vissi d'Arte" and Chausson's "Butterflies," and was recalled several times. Among her encores was "God Be With Our Boys Tonight," which aroused much enthusiasm. She was in good voice and gave evidence of training that is of a high order.

On May 28, at the Woman's Democratic League, New York, two other pupils of Mme. Whistler delighted a large gathering. Amy Staab, dramatic soprano, sang with splendid tone production and fervor. Her clear diction was one of the delights of the evening.

Edna Hurd, colorature soprano, won more laurels and showed rapid progress in her work. Her lovely, clear, bell like tones appealed to all present and she was well received.

### Newark Teacher Presents Pupils

Lillian Jeffreys Petri, pianist and teacher of Newark, gave two at homes, the first on June 7 and the other June 11. Mrs. Petri's elementary and intermediate pupils gave programs at the former one and her advanced class entertained at the most recent. Her husband, Paul Petri, is well known as a tenor and teacher of voice and was a favorite abroad. He assisted upon the above occasions.

### Bernard Mann a Promising Talent

Students of the Adalbert Fuhge Music Institute, of Brooklyn, gave a concert in aid of the American Red Cross, on Saturday evening, June 15. This concert was well attended, and the work of the various pupils won much appreciation. Especially noteworthy was the playing of Bernard Mann, who gave an impressive performance of Beethoven's "Moonlight" sonata. This young man has an impeccable technique and is gifted with unusual interpretative ability. The public undoubtedly will hear from him at no distant future.

Interesting accounts of the concert appeared in the Brooklyn Daily Eagle and the New York World. While

too long to reproduce in their entirety, the mentions of young Mann's work were as follows:

Bernard Mann interpreted Beethoven's "Moonlight" sonata with dramatic power and strong individuality.—New York World.

These students showed fine musical talent and careful music training. Among the artists grades were performances of unusual excellence. Bernard Mann gave an impressive performance of Beethoven's "Moonlight" sonata, bringing forth the depressed movements, as well as the dramatic climaxes, with a strong personality.—Brooklyn Daily Eagle.

### Fiqué Musical Institute Recital

The one hundred and thirty-third musicale by piano and vocal students of the Fiqué Musical Institute was held on Tuesday evening, June 18, in the hall of the institute, 128 De Kalb avenue, Brooklyn, N. Y., before a very large and fashionable audience. Eight talented pupils appeared. Mrs. William Cliff opened the program with Carl Fiqué's charming "Album Leaf" and "Dance Caprice." Helen Gottwick, soprano, sang a group of three songs. Alice McLaughlin was heard in the "Rigoletto" fantasy for piano, Verdi-Dorn. Alexander Simonetti played as a piano solo "Chanson Joyeuse," by Ravina. A group of four songs were effectively sung by Mary Pendlebury, soprano. Elsa Golding, the young and talented piano pupil of Mr. Fiqué, made an excellent impression playing a group of seven solo numbers from Rachmaninoff, Moszkowski, Schumann, Fiqué, Chopin, Paderewski and Mendelssohn. Ida Denza soprano, was heard to good advantage in the bolero from Verdi's "Sicilian Vespers," and two songs. The concert closed with a fine rendition of Reinecke's piano concerto in G minor, played by Elinor Lange, with Carl Fiqué at the second piano. Katherine Noack Fiqué accompanied her vocal pupils with her accustomed skill.

### Etta Hamilton Morris Pupils in Demand

The following pupils of Etta Hamilton Morris, the Brooklyn soprano, are holding church positions, most of them for more than one year: Lieutenant Harold B. Bergen, bass, Garden City Cathedral; Stanley M. Clark, tenor, soloist in St. Matthew's P. E. Church; William B. Clark, tenor, soloist in Bethany Presbyterian Church; Hazel Clark-Kent, soprano, Church of Ascension, Manhattan; Daisy Krey, contralto, soloist Bushwick Avenue M. E. Church; Marie Phippard, soprano, soloist P. E. Church, Huntington; Laura Consaul-Ross, contralto, soloist First Presbyterian Church, Jamaica, and Temple Oheb Shalom, Newark; W. M. Trefts, soprano, soloist Seventh Avenue Christian Church, New York; Alma Wallner, contralto, soloist Lewis Avenue Congregational Church; Harry Wirklich, M. D., tenor, soloist Temple Oheb Shalom, Newark, N. J. Daisy Krey, contralto, was heard recently in a concert in Woodhaven. She sang Leo Stern's waltz "Soupir" and a group of Burleigh's negro spirituals. Her rich contralto voice was heard to good advantage, and she was forced to respond to numerous encores.

### Klibansky Pupil Wins Highest Marks

Sergei Klibansky's pupil, Charlotte Hamilton, was awarded the highest marks of the May hearing given to young musicians by the Music League of America. This makes the third year in succession that a Klibansky pupil has gained this distinction. In 1916, it was won by Betsy Lane Shepherd, in 1917, by Lotta Madden.

Grace la Salle, another Klibansky pupil, has signed a ten weeks' contract with the Elmira Stock Company, beginning in June.

### Dudley Buck Pupil Sings for Army Boys

Cynthia Kellogg, another Dudley Buck pupil with a lovely voice and attractive personality, is winning admiration by her singing at the cantonments. At Camps Merritt, Upton and Dix she was exceedingly well liked.

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FELIX F. LEIVELS, Manager, Carnegie Hall, New York

## PACIFIC SLOPE

(Continued from page 41.)

service recitals given by the local chapter of the American Guild of Organists are very inspiring, and those who were present had a fine evening of music.

### De la Pláté at Grauman's Theatre

Henri de la Pláté, the operatic basso, has filled during the last two weeks a very successful engagement at Grauman's beautiful picture house. During the first week, de la Pláté sang solo numbers and was warmly applauded at each appearance; during the second week he was the basso in an operatic quartet, which was well liked by the large audiences which fill this attractive picture place at every performance.

The management of the Grauman Theatre takes particular pains to search out really artistic talent to present to the public, and the applause which follows each artist's appearance testifies to the good judgment of the management in its choice of talent. If only more managers of picture houses could be made to see the light!

### Mrs. Catherwood Sings for Symphonic Circle

Jane Catherwood, soprano and at one time the local representative of the MUSICAL COURIER, sang several numbers at the Symphonic Circle on June 8. Mrs. Catherwood rendered an aria from Mozart's "Marriage of Figaro," Delbruck's "Tender Ties" and Bemberg's "Nymphs and Fauns." Mmes. Rudolf and Stidd appeared on the same program, presenting the concerted piano numbers, the overture from Mendelssohn's "Ruy Blas" and three movements from the same composer's Italian symphony.

### Grun with Eagan School

Homer Grun, composer-pianist, is now identified with the Eagan School. Mr. Grun will meet his large class of pupils here, where he will supervise the department of piano. He intends to feature his advanced students in a recital this month. T. A.

## BANDS AND ORCHESTRAS FIGURE IN RECENT OAKLAND EVENTS

Record Crowds Attracted—Defenders' Club Active—  
Memorial Day Observances—Father Finn's Impression of California—Light Opera Season—  
—About Artists' Concerts

A record crowd was attracted to the Liberty Hut concert at the City Hall Plaza on June 1, two unusual features on the program being the Golden State Ladies' Band and an address by Lieut. John L. Carter, of the First Canadian Pioneers. The ladies' band gave a program of popular and patriotic airs. J. H. Skaggs, manager of the weekly plaza concerts, acted as chairman. Next Saturday evening the band of the Hanlon Drydock and Shipbuilding Company, of fifty pieces, will play.

### Oakland Defenders' Club Active

With a record of having entertained and refreshed 25,000 men in uniform to its credit, the Oakland Defenders' Club is doing an excellent and needed work for the soldiers and sailors. But it takes money to do these things, therefore it has been found necessary to enlist the help of organizations willing to give benefit concerts, etc. One of the latest to come forward was the Wednesday Morning Choral Club, under the direction of Paul Steindorff, which gave a fine benefit concert at the Municipal Opera House on June 3. The following well known artist soloists assisted: Jeanne Jomelli, Sigmund Beal and Stanislaus Bem. In addition to conducting the choral numbers, Mr. Steindorff accompanied the soloists on the piano.

### Memorial Day Observances

Oakland paid elaborate tribute to the nation's dead in observances of a varied nature on Memorial Day. Solemn services were held at Mountain View and Evergreen Cemeteries, under the auspices of the Grand Army of the Republic. The Lockwood School and Technical High School bands played suitable selections during the services.

At the Municipal Opera House, at 4 p. m., under the auspices of the War Camp Community Service of Oakland, Berkeley and Alameda, the famous United States Marine Band of Mare Island (by special permission of Col. Lincoln Karmany, Commanding Officer U. S. Marine Corps, Mare Island) gave a concert in honor of the "Soldiers of Yesterday and the Soldiers of Today." Saxophone solos by Rudy Wiedoeft and songs by Anita Hayman were features of the program. Members of the Grand Army of the Republic and all men in the uniform of the United States were admitted free.

The Marine Band also gave two concerts at Idora Park in the afternoon and evening of May 30, drawing large crowds.

### S. D. W. Orchestra Makes a Good Start

The enthusiasm with which the above orchestra has begun rehearsals augurs well for its future success, about twenty-five young people of both sexes having already joined under the direction of Gerard Taillandier, organist of St. Francis de Sales Church. Rehearsals are held weekly, and a program for the Fourth of July is being prepared. The members consist of the following: Violins, Mrs. A. Bateman, Evelyn Jenne, Martha Persons, Margaret Kaiser, Margaret W. Wythe, W. F. Jack, G. Melchiesan, Miss L. Ripkin, Claire Britton, John Loughy, Melba Mitchell, Patricia Garland, Edward Frank; viola, Marian Cummins; trombone, Adele Francis; cornets, H. Melchiesan, Mabel MacGregor; flute, L. Lenz; cellos, Josephine Smith, Ruth Parsons; saxophone, L. W. Classe; clarinet, Roy McHale; bass, Mrs. H. van Buskirk; French horn, C. A. Greeley; piano, Miss A. Coleman.

### Young Women's Christian Association Orchestra

The Young Women's Christian Association Orchestra, under the leadership of George T. Matthews, gave an hour's program in the court of the association on June 4.

The orchestra has given several concerts during the season, including one for the Marines at the Mare Island Naval Training Station.

### Father Finn's Impression of California

Referring to the visit of the celebrated Paulist Choristers (which event I reviewed last week), I should like to quote a paragraph from Father Finn's impression of California, as printed in the San Francisco Bulletin of May 28. He says: "I find a deep spiritual reaction in California. This is because nature has decorated everything with a parure of beauty. No man can deny God who knows California; the beauty of nature and the natural sequence of cause and effect proclaim God. So I reason that here music has the greatest prospect of a real significance in its development; more so than anywhere else." Coming from a man of such wide experience as Father Finn, these words surely carry a great import to us, who have the musical development of the State at heart.

### Light Opera Season for Oakland

Tomorrow evening the Bishop Playhouse opens with a lavish production of Gilbert and Sullivan's best known opera, "The Mikado." This will be the first of a series of light and comic opera planned for the summer months. There will be a cast of a dozen Oakland favorites, including Alice Elliott, Lucy van de Mark, Edith Benjamin, Reginald Travers, William S. Rainey, Hugh Metcalfe and others; also a chorus of thirty-six and an augmented orchestra under the direction of Harry Wood Brown, formerly of the old San Francisco Tivoli.

### Fourth Season of Artists' Concerts

Already 750 seat reservations for the coming season have been made for the Artists' Concerts. The great success of the past three seasons, under the management of Miss Z. W. Potter, has insured a sound foundation for the support of these concerts in the future. Josef Hofmann, Louis Graveure, Lucy Gates, Yolanda Mero, Lambert Murphy and the Trio de Lutèce are to be among the artistic offerings.

### Mere Mention

As usual, Paul Steindorff conducted an excellent program of music by the Municipal Band in Lakeside Park last Sunday afternoon, several thousands of persons forming an appreciative audience.

Eugene J. Stoltz, an Oakland man, has written a new patriotic song, which was printed in full in the Oakland Tribune of June 2. It is called "Over the Top With Your Uncle Sam." It is in the key of G, 2-4 time, and has a syncopated chorus. Although there are many of these new songs, this one will probably find a place for itself.

After the evening service on Sunday, May 26, at the First Presbyterian Church, Clarence Eddy, organist and director of music, played the five character pieces by Edward MacDowell, "To a Wild Rose," "With Sweet Laverder," "To a Water Lily," "A Sea Song," "Maestoso." During the summer, Mr. Eddy will be taking charge of the music in the Memorial Church at Stamford University, where he will give three recitals a week.

Lilian Critchley arranged an interesting program for the boys at the Detention Camp, Goat Island, on Tuesday evening, June 4. Taking part were Mildred Randolph, pianist; Ruth Riley, reader; Mildred Welsh, soprano.

Six year old Mary Anne Allen, a well known juvenile singer of this city, sang before 2,000 marines at Mare Island the other evening and greatly cheered our fighters for the sea.

The Poetry section of the California Writers' Club, under the direction of Anna K. Speiro, is announced for an annual entertainment to the club on June 10, at the Hotel Claremont. The members will present their best compositions of the past year, interspersed with songs by

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Grace L. McKey, late of the Boston Grand Opera Company, and harp solos by Mme. Carusi.

Eugene Blanchard presented several of his pupils in a piano recital at his residence-studio, Piedmont, on Saturday afternoon, June 1. Taking part in the program were the following: Antonia Jensen, Olive Focht, Florence Fiddymont, Margery Merton, Miss Jensen, Charlotte Scott, Mildred Randolph. Mr. Blanchard is director of the First Congregational Church choir, Oakland, and of the Bohemian Club chorus, San Francisco. E. A. T.

### TACOMA TO HAVE \$50,000

#### WURLITZER ORGAN

Five carloads of music recently left Towanda, N. Y., for the long transcontinental trip to the State of Washington. Immense lettered placards upon the sides of the cars informed coast to coast travelers enroute that the huge Wurlitzer organ stored within was destined for the new Rialto Theatre at Tacoma, Wash. The placards were ordered by arrangement of the theatre managers. When it reaches here, this city will have what is said to be the largest and finest orchestral organ in the Pacific Northwest. It will be installed at a cost of approximately \$50,000.

#### Hawaiian Quartet at Camp Lewis

The Hawaiian Quartet, just arrived, is giving medley concerts in the various Y. M. C. A. auditoriums at Camp Lewis, Tacoma, which are attended by thousands of music loving soldiers. The members are George Awai, formerly of San Francisco; Joseph Gonsalves, of New York City; Charles Dimond and T. R. Kalama, of Portland, Ore.

#### Soldiers Entertain

A group of musicians from the Tacoma army camp gave a concert Wednesday evening, June 5, in Bethany Presbyterian Church. A quartet from the Depot Brigade, including Constant Sigrist, tenor; Alfred Grauman and Earl Yerrington, baritones, and Alvin Tompkins, bass, sang ensemble and solo numbers. Violin solos were given by Fred Slought and piano numbers by Allen Schoolmaker.

#### Local Musicians Return

Lucille Bradley and Patricia Murphy, who have been studying music in New York City for three years, have returned to the Northwest and are at their homes in Tacoma for the summer. Miss Bradley, who is one of Tacoma's most accomplished pianists, added concert work to her study during the past season in New York, where she lived in the Three Arts Club. Miss Murphy's past year was very successful. She has been a voice pupil of Marie Louise Wagner and gave four recitals with great credit before leaving for the West.

#### Rita de Lue Becomes Mrs. Clowry

Rita de Lue, a gifted musician and leader of the Girls' Orchestra of Tacoma, was married recently to Capt. Philip J. Clowry, now of Camp Fremont, formerly of Camp Lewis. Captain and Mrs. Clowry will reside at the St. Francis Hotel, San Francisco.

#### "Our Boys" Liked

A new song by Mrs. Frank Allyn, Tacoma composer, entitled "Our Boys," has been sung with great success at various patriotic entertainments.

#### A Memorial Musicales

A memorial musicale was given on June 7 by Mrs. Benjamin Brick, of Tacoma, honoring compositions of her brother, the late Max S. Witt, well known composer, of New York. The assisting soloists were Mrs. Carlton Smith, wife of Captain Smith, of Camp Lewis; Mrs. Sydney Anderson, Mrs. Daniel Shafer, Mrs. George Wallen, of Tacoma; Mrs. J. Kaufmann, of Seattle, and Lieutenant Pound, Arthur Brick and Sergt. L. Parker, of Camp Lewis.

#### Tacoma Musicians' Assembly Enjoys Lecture

A program of special importance was arranged for the Musicians' Club assembly on June 3 by the director, Frederick W. Wallis, and committees. Lucy Cole, formerly superintendent of music in the Seattle schools and at one time president of the Northwestern Music Teachers' Association, addressed the club on "Music Appreciation." The lecture was given in the auditorium of the College of Puget Sound and was illustrated with lantern slides and the graphophone.

#### Well Known Band Leader Goes to Regular Army

Sewell S. Snypp, Tacoma cornetist and director of the city's largest band, now the 346th Artillery Band at the American Lake Camp, has been transferred to the Regular Army, and left June 1 for Fort Jay, Governor's Island, New York, where he will enter the Damosch Conservatory to train in the school for military bandmasters. He will later be placed at the head of a band in the Regular Army.

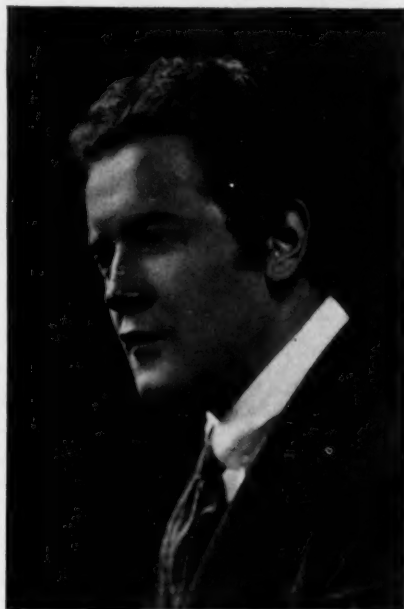
Mrs. Alan Cox, Tacoma, director and singer, was in charge of the concert closing the memorial services held at the Pythian Grand Temple State Convention, May 25, at Pythian Hall. K. K.

#### Hadley's New "To Victory"

Henry Hadley has long been recognized as one of the foremost of American composers, and his work has always been kept up to a very high standard. In his new war song, "To victory," it is quite unnecessary to say that Mr. Hadley has remained faithful to this standard; but at the same time he has succeeded in making this a song which will appeal to the general public for its catchy qualities as well as to the connoisseur for its musicianship. This stirring poem to which the music is set—a bright march tune in 6/8—was written by Ethel Watts Mumford and the work is dedicated to the Mothers of Defenders of Democracy, the great organization of which Pauline Arnoux MacArthur is president. Carl Fischer, the New York publisher, has the work in hand, and it is promised for the first of July. The publishers foresee a wide popularity for the work and are preparing band and orchestra arrangements as well as issuing it for voice and piano.

### Hans Kindler a Gifted Cellist

Hans Kindler, first cellist of the Philadelphia Orchestra, during his short stay in this country has aroused enthusiasm not alone through his solo appearance, but also in his ensemble work. Before coming to America he had occupied an important position in European orchestras, in fact, he would be playing abroad now were it not that during a visit to this country in the summer of 1913 he was persuaded to stay here until conditions abroad became normal. Mr. Kindler was born in Rotterdam in 1892, and at fourteen years of age made public appearances in his native



HANS KINDLER,  
Cellist.

city and in The Hague. He studied with Mossel, Jean Gerardy and Pablo Casals; has toured with Julia Culp and Xaver Scharwenka. Cello works have been written especially for him by Arnold Schönberg and Ferruccio Busoni, and the latter has dedicated to him an arrangement of Bach's "Chromatic Fantasy and Fugue" for cello and piano. Leo Ornstein has written a sonata for piano and cello

inscribed to Kindler. This had its first performance in Philadelphia recently. Already Mr. Kindler has established himself with music lovers in New York, Baltimore, Washington, Pittsburgh, Cleveland and other large cities, not to mention his continually increasing popularity in his home city, Philadelphia.

### Skovgaard's Numerous Engagements

During the latter part of April, the entire month of May and the first week of June, Skovgaard, the eminent Danish violinist and his Metropolitan Company, filled the following list of engagements in Canada and the Northwest:

April 22—Camrose, Alta.; April 23—Sedgewick, Alta.; April 24—Macklin, Sask.; April 25—Biggar, Sask.; April 26—Perdue, Sask.; April 27—Dundurn, Sask.; April 28—Saskatoon, Sask.; May 1—Asquith, Sask.; May 2—Rose-town, Sask.; May 3—Hanley, Sask.; May 4—Davidson, Sask.; May 6—Wynyard, Sask.; May 7—Yorkton, Sask.; May 8—Canora, Sask.; May 9—Foxwarren, Man.; May 10—Winnipeg, Man.; May 14—DeSmet, S. D.; May 15—Elkton, S. D.; May 16—Watertown, S. D.; May 17—Redfield, S. D.; May 18—Conde, S. D.; May 19—Conde, S. D.; May 20—Mellette, S. D.; May 21—Groton, S. D.; May 22—Webster, S. D.; May 23—Milbank, S. D.; May 24—Sisseton, S. D.; May 27—Willmar, Minn.; May 28—Marshall, Minn.; May 29—Tracey, Minn.; May 30—Luverne, Minn.; June 1—Worthington, Minn.; June 3—Sioux City, Ia.; June 4—Wayne, Neb.; June 5—Neligh, Neb.; June 6—O'Neill, Neb.; June 7—Ainsworth, Neb.

This past week Skovgaard, the well known violinist, and his New York Metropolitan Company have filled the following engagements: June 10, Valentine, Neb.; June 11, Gordon, Neb.; June 12, Chadron, Neb.; June 13, Hot Springs, S. D.; June 14, Edgemont, S. D.

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must be referred to the N. F. M. C. executives, Mrs. MacDowell  
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information on all musical subjects, making  
the department of value.

THE MUSICAL COURIER will not, however,  
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artists, managers and organizations. It will  
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All communications should be addressed  
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[The Musical Courier Information Bureau is now be-  
ginning its second year of usefulness, its continued  
service being justified by the many letters of inquiry  
received and answered. That the bureau has been of  
assistance is evidenced by the letters of thanks and ap-  
preciation received. The service of the bureau is free  
to our readers, and we request any one wishing infor-  
mation upon musical questions to write to us. Many  
letters are answered by mail, but inquiries of general  
interest will be answered through the Information  
Bureau, with the names of the inquirers omitted. In-  
quiries will be answered as soon as possible, but there  
is sometimes unavoidable delay in order to look up data  
and verify facts.—Editor's Note.]

### Information Wanted of Charles Nushardt

"Charles or Carl Nushardt: Information is wanted  
by William M. Hoes, public administrator, Hall of  
Records, room 305, borough of Manhattan, New York,  
of the next of kin of Charles or Carl Nushardt,  
and of Geoffrey Nushardt, if living, or of his next  
of kin if dead. Geoffrey was a musician when last  
heard of. In replying, give the name of the wife of  
Charles."

If any reader of the MUSICAL COURIER can supply in-  
formation concerning the above mentioned parties, please  
communicate with the public administrator at given ad-  
dress.

### The Owl and the Lark

"In a recent number of the MUSICAL COURIER, the  
editor in chief, Leonard Lieblich, remarked in 'Vari-  
ations' upon the fact that Melba and Galli-Curci jour-  
neyed together from Los Angeles to San Francisco,  
and that 'very appropriately, the train that carried  
them was that famous Southern Pacific express, the  
Lark.' May I ask if Mr. Lieblich, when in California,  
made the trip between the two cities on the train  
called the 'Owl'? Would not the bird of wisdom be  
appropriate for an editor in chief?"

It is quite probable that Mr. Lieblich did take "The Owl"  
train, as the writer believes that to be the favorite night  
train from L. A. to S. F. or vice versa. It formerly left  
either of the cities about half past five in the afternoon,  
arriving about 9 in the morning. Editors in chief are  
busy people, and have to economize all the time possible,  
and as Mr. Lieblich was more than busy on his trips to  
the Coast, it is to be inferred that he took the train at  
night. Is "The Lark" the one that leaves in the morn-  
ing?

### Motet Information Asked

"Could you furnish me with some information about  
a motet? I want to write a paper about it for our  
club meeting, and any information that you can give  
me will be of great assistance. What is a motet?  
I hear the name constantly, but do not know exactly  
what it means. Am a subscriber to your splendid  
paper."

The definition of the word motet is, "A sacred cantata  
of several unconnected movements, as a solo, trio, chorus,  
fugue, etc.; a choral composition having a Biblical or  
similar prose text." The earliest ecclesiastical motets of  
which there is any certain record remaining are those of  
Phillipus de Vitriaco, "Ars compositionis de Motetis,"  
preserved in the Paris Library. It is supposed that they  
were written between the years 1290 and 1310. The sec-  
ond epoch, so to speak, extended from 1430 to about 1480.  
The third epoch, which shows all the merits of the first  
and second, has more extended harmonies, with a greater  
amount of technical skill. The earliest printed copies  
were published in one volume in Venice in 1503, and this  
was followed yearly by other collections under the gen-  
eral name of motette.

In the fourth epoch, 1521-1565, the development of the  
motet followed closely that of the mass. The fifth epoch  
was from 1565 to the beginning of the following century.  
The seven books of motets printed during Palestrina's  
lifetime contain 202 for four, five, six, seven and eight  
voices. In the Vatican library at Rome there are 100 others  
for twelve voices. The sixth epoch began early in the seven-  
teenth century, but was decadent, while in the seventh epoch  
a new style was inaugurated. The chief glory of the eighth  
epoch was evident in Germany, with Bach as the principal  
and most glorious exponent. Of the ninth epoch there  
is little to say, as the so called motets have no claim to  
any other title than that of sacred cantatas.

It would scarcely be possible to find more profitable  
studies for the practice of polyphonic singing than the  
best motets of the best period.

### Jaścha Heifetz's Summer Address

"Will you kindly send me Jaścha Heifetz's present  
address, and tell me where he is going to be this sum-  
mer? Was he living in New York City this winter?"  
Jaścha Heifetz's permanent address is care of Wolfsohn  
Musical Bureau, 1 West Thirty-fourth street, New York  
City. He is spending the summer at Narragansett Pier,  
R. I., where he is enjoying a well deserved rest after such  
a strenuous season as the past one has been. He lived  
in New York last winter.

### Church Music

"Can you tell me if there is a summer school for  
teaching church music? If so, where is it located and  
to whom should I apply?"

Yes, there is such a school, which is held at the head-  
quarters of the Episcopal Theological School, Cambridge,

Mass. The school opened June 21, and the classes com-  
menced the following morning, to continue for two weeks.  
Applications are received by the director, 15 Hilliard  
street, Cambridge, Mass. The charge for all the classes  
is merely nominal. The program covers every depart-  
ment of church music, with lectures on various subjects  
in connection. There is to be a lecture on community  
music, a subject that is attracting much attention at the  
present time. Occasional organ recitals are given,  
and there is to be an opportunity, for those who wish,  
to visit the organ factories in the vicinity of Boston.

### Giovanni Martinelli

"Having been a reader of your most interesting  
paper for some time, I am asking you for the following  
information: How long is it since the tenor, Gio-  
vanni Martinelli, made his debut in New York? I  
have never heard Mr. Martinelli, but think he must be  
a wonderful singer when, as I once read in the MU-  
SICAL COURIER, 'everybody loves and admires him.'  
Has there been a picture in the MUSICAL COURIER  
of him, with some information about his voice? Is  
he to be Caruso's successor as the 'world's greatest  
tenor'?"

Giovanni Martinelli made his debut in New York nearly  
five years ago, on November 20, 1913. There have been  
pictures of him in the MUSICAL COURIER and many notices  
about his voice and fine singing. It is too early yet to  
talk about a successor to Caruso, who is now in his prime  
and will doubtless remain for long the favorite with the  
public that he now is. There is no indication of any  
weakening in the charm of Caruso's voice; he is Caruso!  
Martinelli is already one of the "favorites," with a place  
of his own; he is Martinelli, with his own individuality,  
and secure in his own position.

### Development of Music in America

"We are interested in the beginnings and develop-  
ment of music in America. Are we right in supposing  
it to have had its original inceptions in the South-  
land?"

Music was brought to the South by the English colo-  
nists, and at the time when they left their homes the  
whole of England was "musical." These colonists, in  
Virginia, followed their English fashions closely; the mu-  
sic they played and sung was that in vogue in London  
drawing rooms, while humbler colonists sang and played  
the old English tunes. The South was at least a gen-  
eration in advance of music in New England, with con-  
certs (concerts would have been anathema in New Eng-  
land until many years later), and there was opera in  
Charleston as early as 1735. But there was no develop-  
ment of individual music, no advance made, just a fol-  
lowing of whatever England did. It was in New England  
that music became part of the life, even when it was  
only hymns and psalms that were sung. There will soon  
be published in the MUSICAL COURIER an article on the

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early music in the United States, in answer to a question, and in that you will see how much Boston and its vicinity had to do with it.

#### Percy Grainger and the Saxophone

"I should like to be informed as to whether Percy Grainger gives lessons on the saxophone. I see that he is playing that instrument in the army bands. I thought he was a pianist."

You are quite right in thinking that Percy Grainger is a pianist. He is also a composer, and otherwise a musician, besides playing the saxophone. As a matter of fact, Grainger has a practical knowledge of how to play nearly every instrument in orchestra and band, acquired to aid him in writing for those organizations. Naturally, as he is a fine musician, he could probably teach, but he is such a busy person at the present time that he would not be able to take pupils in any of the many branches of music that he understands; all his time is devoted to army work; he is constantly playing in concerts for the benefit of various war organizations, with no time to spare for outside work, and has recently been made instructor of the school for military music connected with the Institute of Musical Art, New York.

#### Harmony and Ear Training

"We are having a discussion as to many subjects connected with a musical education. Just at the moment the one that is interesting us particularly is the following: At what period in the musical education of talented students should the study of harmony and ear training commence? You will oblige a number of your readers in our city if you will kindly give us your opinion upon that subject."

As to the question of ear training, does not that commence as soon as the pupil begins the study of music? In practising an exercise the same mistake may be made over and over, and only the pupil's ear can detect a mistake, if made. There are some unfortunate people who have "no ear for music." They cannot "carry a tune." Sometimes this defect is so pronounced that no amount of training can eradicate it—the instrumentalist never really hears the harmonies; the singer cannot keep in tune. Such people are hopeless as far as ear training goes.

The study of harmony, too, should begin early. Such systems for children as that of Carrie Louise Dunning includes the presentation of harmony in an attractive way to the youngest children, just beginning their musical studies.

#### Coy Mme. Ober

Said the New York Morning Telegraph, June 15:

Margaret Arndt-Ober, former Metropolitan star, does not trust her tongue when it becomes involved in the intricacies of the English language, she set forth yesterday through Benno Loewy, her attorney. The latter filed with the Supreme Court an affidavit protesting against an order requiring her to submit to an examination before trial in her suit against the Metropolitan Opera Company.

Mme. Ober petitions the court to set the order aside. She was to have appeared before Justice Pendleton yesterday morning in connection with the order, but submitted the affidavit and petition instead. The prima donna, who demands \$50,000 for the opera company's action in dismissing her from its list of artists, declares that she speaks English badly and because of her imperfect command of the language it might be possible to get from her statements which would lead to her internment as an enemy alien. At present Mme. Ober is at Schroon Lake in the Adirondacks. Her motion was referred to Supreme Court Justice Giegerich, who, after listening to a plea by Mr. Loewy for a "set aside" order, reserved decision.

[What was that old Anna Held song? "I Just Can't Make My Tongue Behave!" No, it was "my eyes" instead of "my tongue," but Mme. Ober inclines to the new version, it seems. Those who have heard her in full cry after the critics in the press room of the Metropolitan Opera on a morning when a bad criticism of her has appeared will be astonished to know that she does not trust her tongue to speak English. She certainly seemed fluent—and powerful—enough on such occasions.—EDITOR'S NOTE.]

#### "The Messiah" Sung at Camp Funston

It has been the privilege of Lindsborg, Kan., and its community to do something in adding to the joy of the boys at Camp Funston, an opportunity which has been accorded to few other communities. There has been a tradition that the Messiah Chorus should not give the oratorio away from its home surroundings. Repeated opportunities have come for giving "The Messiah" in the neighboring cities, but these have all been refused. Now, however, with the changing of the times and the constant demand for sacrifice, Lindsborg has felt that it wanted to give its best in the great cause for which we all strive.

In an undertaking of this kind, a great many difficulties presented themselves: The problem of transporting over 500 people, the problem of feeding them and keeping them out of mischief on a military reservation. With the help of the Kansas City Star and some philanthropic firms of Kansas City who saw the bigness of the undertaking and the idea that prompted it, the problem of transportation was overcome. The firms that made the trip possible were: The Southwest National Bank, the Long Bell Lumber Company, Jenkins Music Store, Emery, Bird & Thayer, and the Kansas City Star. With the help of these parties a special train was secured to transport the chorus from Lindsborg to Camp Funston, a distance of ninety miles.

On Monday morning, after the close of the festival week, the chorus of 500 members boarded the special and at noon arrived safely at the encampment. There, after due warnings what to do and what not to do, the



THE LINDSBORG "MESSIAH" CHORUS SINGS AT CAMP FUNSTON.

The above snapshots show the "Messiah" chorus of Lindsborg, Kan., as it was leaving the depot for Camp Funston, the special train which conveyed it, and the arrival at the camp.

organization was escorted to the Kansas Building, where the two concerts took place.

For the accommodation of the chorus a huge stage had been built in the building, and soon after their arrival all were in their places. After a short rehearsal the first concert was given before an audience of about 3,000 soldiers. If there ever were any doubts as to whether the chorus could sing away from home, they were soon dispelled. The realization that only the best would do seemed to inspire the singers to give their all. Probably "The Messiah" has never been sung with greater inspiration than at these two concerts. After the rendition in the afternoon, the visitors were served a lunch by their hosts, and at 7.30 were in their seats again for the second rendition. This time the house was packed to its full capacity, about 3,500. This khaki clad audience inspired a remarkable rendition of "The Messiah." By those who stood in the back of the hall it was said that one had the impression of a master hand playing on a huge organ. After the singing of the "Hallelujah" chorus such an impression was made that a deep silence reigned over the whole audience, then wave upon wave of applause crashed out, almost shaking the whole building. The climax of the concert came when the chorus sang the "Battle Hymn of the Republic" and the conductor, Professor Brase, turning to the audience, invited them to join in the singing. From 4,000 throats arose a volume of sound that rocked the building on its foundations. To those who were there it will be an inspiration that will not soon be effaced from memory. Tears stood in the eyes of many, and every one sang with his whole soul. It seemed as if a mighty psalm of victory was rising to God.

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Chicago Musical College, June 24th to July 28th (five weeks).Address: L. LILLY, Secretary 6 East 81st Street, New York  
Telephone 687 Lenox**ACROSS THE COUNTRY**

**Albany, N. Y.**—Alfred Hallam conducted the big open air "sing" in Lincoln Park on Flag Day, when Josephus Daniels, Secretary of the Navy; Ambassador Gerard, and Judge Riddell, of Canada, were the principal speakers. The chorus consisted of members of the Albany Community Chorus. Mr. Hallam will leave shortly for Chautauqua, where he will direct music during the summer. Helen Thompson will be the accompanist at the Chautauqua rehearsals.—Dr. Harold W. Thompson has returned from Hamilton College, where he gave his annual organ recital.—Fred W. Kerner is directing the men's and women's minstrels, to be given during an entire week, at Harmanus Bleeker Hall, for the benefit of the War Chest fund. Some of the best known vocalists and instrumentalists in this section will take part.—Pupils of Elizabeth Pulmann were heard in piano recital recently.—Mrs. Wendell M. Milks, soprano, and Regina L. Held, violinist, furnished the music at the annual play of the choir of Grace Episcopal Church.—Godfrey J. Smith, treasurer of the Mendelssohn Club, directed a concert at the First Lutheran Church.—Edna R. Levens gave her annual musicale in the Education Building, a novel program of vocal and instrumental music being presented by a score of pupils. The Misses Fasoldt played piano duets on two pianos, and also accompanied their grandfather, Ernest Fasoldt, who gave several cello selections.—There is a lack of men organists here since the last draft, and a number of necessary resignations from important posts are expected.—Word has been received from Anderson T. Fives, well known baritone, now in Ireland with the naval forces.—Katharine Frazier, harpist, has returned from Smith College, where she is a member of the musical faculty, and will pass the summer at her camp on Fulton Chain.—Jean Newell Barrett gave an informal musicale at her studio recently. Lillian Neuser and Mrs. James H. Rhodes rendered several vocal selections.—Kenneth W. Rice was at the organ at a special musical service at the Sacred Heart Convent recently. James McLaughlin, Jr., conducted.—Mrs. J. Malcolm Angus will pass the summer at Bound Brook, N. J.—Chauncey M. Depew will address the festival in Pittsfield, on July 4, when the Berkshire Community Chorus will present a program, Dr. Frank Sill Rogers conducting.—The Leland Symphony Orchestra has been reduced in number, much to the regret of the musical public.—The Albany Academy Musical Clubs, Helen van A. Miller, conducting, participated in the 105th commencement exercises of the school. Arthur R. Zita goes to Sacandaga on July 1, to begin his twelfth season as musical director.—Doris Barnett, a pupil of Leopold Godowsky and for two seasons head of the music department at St. Agnes' School, has gone to Lake George for the season, taking up her residence in Washington, D. C., next winter. Her successor at St. Agnes' has not been named.—Summer plans of musicians are about completed. Ada Keneston will be at the organ at Grace Episcopal Church during the absence of her sister, Esther D. Keneston, in Elberon, N. J. Mrs. Lowell D. Kenney will be the summer organist at St. Peter's.—Many students' recitals are being arranged for this month, and teachers are presenting only advanced students as a rule. Fred W. Kerner has postponed his annual recitals until September. Amelia R. Gomph presented her pupils in piano recital at the Historical Society rooms, Viola A. Gunzel, soprano, and Frederick Bowen Hailes, accompanist, assisting. Ermina L. Perry's piano pupils and the violin pupils of Dudley Matthews recently gave a joint recital at the same hall before a large audience.—John Boyd Thacher, well known in artistic circles, married Lulu Cameron on the eve of his departure for France to engage in "Y" work.—Peggy Cox, pupil of Frances de Villa Ball has enlisted in war relief work, and will be stationed at Camp Upton.—Dr. Frank Sill Rogers has been passing several days at a camp in the White Mountains, having made the trip by motor.—July 1 is the date of the big community sing at Washington Park, under the direction of Alfred Hallam. The Community Chorus rehearsals are unusually well attended, and will be resumed early in the autumn. Lieutenant Edward Laurence McKinney, composer of the Albany Academy class song, has arrived overseas with the artillery branch.—Lieutenant Roger H. Stonehouse, of this city, gave a song recital recently at Ithaca, where he is stationed.—Stella Bovowsky, a young violinist, is showing unusual talent. She is studying with Fritz Kneisel, in New York.—Mrs. Clifford D. Gregory entertained guests at an informal musicale at her home recently. Mrs. Gregory plays the harp artistically.—Junior and advanced pupils in voice and piano were presented in recitals by C. Bernard Vandenberg, and medals and prizes were awarded.—Helen Marie Sperry, leader of the Harmonic Orchestra, offered a pleasing program recently at her home, her piano pupils participating.

Boston, Mass.—(See letter on another page.)

Chicago, Ill.—(See letter on another page.)

Cincinnati, Ohio.—(See letter on another page.)

Detroit, Mich.—(See letter on another page.)

**Frederick, Md.**—The past year has been a very successful, as well as busy one, at the Conservatory of Music of Hood College. The spring tour of the Glee Club, under the direction of Henry Ward Pearson, carried the organization as far west as Pittsburgh, where its appearance was received with real enthusiasm. The principal feature of the annual commencement exercises of the Conservatory, held on June 8, was the presentation by the same organization of Bemberg-Spicer's "The Death of Joan of Arc," after which a beautiful statue of the Maid of Orleans listening to the voices was unveiled in Alumni Hall. The attractive program was opened by Alice Achauer and Catherine Beck playing a two-piano selection. Bertha Leich sang Mana Zucca's "Priere d'Amour" and Nevin's "Time Enough." Others who rendered vocal and piano selections were Mary Hesson, Rene Brant, Caroline Wine-

brenner, Ruth Conrad, Mary Hartmann, Corinne Higgins and Naomi Gade. On Tuesday evening of commencement week the Misses Sutro, of New York, gave a two-piano recital in Brodbeck Music Hall. The house was filled to overflowing, and encore after encore was demanded. An interesting program was arranged for a students' recital which was given on the afternoon of May 9, and those who participated hailed from various parts of the country. Another Conservatory event of interest was the piano recital given at Seminary Hall on May 13 by Margaret Wehler, a pupil of Rose Birely, assisted by Helen E. Bergey, soprano. Mr. Pearson announces that with the addition of but one member, the faculty of the school will remain the same for the coming year.

Johnstown, N. Y.—(See letter on another page.)

**Kalamazoo, Mich.**—Audiences numbering approximately 3,000 attended each of the concerts of the spring festival given at the Armory, May 23 and 24, by the Kalamazoo Choral Union. The Thursday evening program was furnished by Christine Schutz, the possessor of an excellent contralto voice and pleasing personality; Paul Althouse, the well known American tenor, who was heard to advantage in an aria from "Aida," and the Minneapolis Symphony Orchestra, under the able direction of Emil Oberholfer. At the matinee performance on May 24, Florence Allen's children's chorus sang "Singing Leaves," a cantata by Rathbone. The remainder of the program was furnished by Idylle Patterson, soprano; Arthur Middleton, baritone, and the Minneapolis Symphony Orchestra. Saint-Saens' "Samson and Delilah" closed the festival at the evening performance, given by the Kalamazoo Choral Union, Harper C. Maybee, director, assisted by the Minneapolis Symphony Orchestra. Among those in the cast were Sophie Braslau, Paul Althouse, Arthur Middleton, Royal Dadmun, T. Stanley Perry, G. S. Barrows, and Sebastian Pell.—Under the direction of Harper C. Maybee, the music department of the Western Normal College will offer a course in community singing during the summer. Some 152 townspeople have joined the chorus, and there are about 600 associate members, who furnish the financial backing for the concerts which are given during the year.

Los Angeles, Cal.—(See "Music on the Pacific Slope.")

**Louisville, Ky.**—The final concert of the Louisville Male Chorus, given in the auditorium of the Boys' High School, was largely attended and greatly enjoyed. The choral numbers showed the result of careful drilling by Carl Shackleton, the club director, and the soloist, Esther Metz, acquitted herself in a manner to stir the audience to enthusiastic applause. Clarence E. Wolff sang the solo part in "The Song of the Camp," by Stewart, and the accompaniments were played by Florence Blackman.—Roland W. Hayes, the young negro tenor who is becoming so prominent in the musical world (a product of the Arthur J. Hubbard Studio, Boston); Florence Cole Talbert, lyric soprano, and Clarence C. White, violinist, were heard in two concerts, on June 6 and 7, the first being at Quinn Chapel, for colored people, and the second in the auditorium of the Boys' High School. Hayes has been heard here several times, and has many warm admirers in this city. Among other numbers he sang Campbell-Tipton's "Spirit Flower," and some excerpts from "Aida" with Mrs. Talbert. The latter is the possessor of a beautiful lyric voice, and has had a training that makes her singing a joy. Clarence White is a violinist of great merit, and his playing was much enjoyed by his hearers. The concerts were given by the Musergia Club, of which G. M. McClellan is conductor. The club sang a number of selections, and the local soloists were Mr. and Mrs. David Barnett and Miss Houser. The Fisk Quartet, composed of Carl Barbour, Robert T. Adams, Benjamin Fernandis and William Johnson, sang several negro spirituals with great success. Beatrice Lewis played the solo accompaniments with true sympathetic understanding, and the chorus accompaniments were played by Mildred Bryant.—On June 5 and 6, Wilmot Goodwin, Florence Austin and Lee Cronican gave two recitals at the Y. M. H. A. Mr. Goodwin sang a variety of arias, songs and ballads in a manner that pleased his audiences, and Miss Austin's violin numbers were much applauded. Mr. Cronican, besides playing the accompaniments, gave two piano groups on each occasion.—The Louisville Music Teachers' Association held a memorial meeting for the late Mildred J. Hill, on June 4, in the music room of Mrs. J. B. Speed, vice-president of the association. Flora M. Bertells sang a number of Miss Hill's songs, Mrs. Speed played "A Memory," by the deceased composer, and the Louisville Quintet Club rendered selections. Personal reminiscences were given by several members. Miss Hill was a valued member of the organization, and her death was keenly felt.—On the same evening the Monday Musical Club gave a concert for the benefit of the Camp Taylor Red Cross service. The choruses were directed by Patrick O'Sullivan, and the club soloists were Mrs. Guv Ellis, Gertrude Simpson and Marie Seifried. Phyllida Everingham played three piano pieces, and E. Rowland, Army Song Leader at Camp Taylor, sang two groups of songs, accompanied by Florence Blackman. Catherine Sigler was the club accompanist.—The presentation of the cantata "A Tale of Old Japan," Coleridge-Taylor, by the Crescent Hill Musical Club, directed by Mrs. William Horn, was an interesting event which attracted a large audience. The choruses showed fine training, and the performance was a success in every way. The soloists were Mrs. Ernest Freyman, Mrs. Guv Ellis, William J. Horn and Walter Shackleton. Marguerite Dohemann was the accompanist.—On June 11 the Junior Orchestra of the Louisville Conservatory of Music gave its final concert, in the Y. W. C. A., conducted by Charles J. Letzler. The ensemble numbers were surprisingly well played, considering the youthfulness of the



participants. The soloists were Nellie Ray Coffield, Mary Churchill Jungbluth, Clarence Manly, Mildred Settlemayer, Oliver Preston Logsdon, Gregor Balaugh and Thatcher Hoertz. Concerted piano numbers were played by Adah Steele, Page Sampson and the Misses McNeeley, Spivey, Markar and Bailey, and a recitation was given by Eleanor Huber.

**Miami, Fla.**—Pansy Andrus has returned to Miami after an interesting year of piano study in New York City. She will remain here and teach until September 1, and will return to her musical engagements in New York early in October.—Music lovers of Miami are invited to participate in the community "sings" held on Tuesday evenings at Royal Palm Park. These affairs are proving to be highly successful.—The musical program of the high school graduating class of 1918 was presented by Robert Louis Zoll, director of music in the public schools. The class glee club sang, and others who participated were Malcolm McLean, Mrs. Romph and Mrs. Branning.—Mrs. L. B. Safford went to Washington, D. C., in order to attend the hearing on June 17 regarding the establishment of a national conservatory of music.

**Minneapolis, Minn.**—The annual recital of the Northwestern Institute of Musical Art was given by the seven graduates. No more conscientious teachers are found in our midst than Anne Hughes and Margaret Daugherty, heads of the school. Two of the seven graduates have splendid positions in the northern part of the State.—Jessie Weiskopf, on three occasions the piano soloist with the Minneapolis Symphony Orchestra, has returned from New York to spend the summer with her parents. She will conduct a summer class of advanced piano pupils. Last February she made her New York debut at Aeolian Hall with signal success.—Thirty thousand school children marched in the Flag Day parade, in six divisions, headed by as many bands. The children had been trained to sing our national hymns, those of the Allies, and our latest popular songs, and they were sung on this occasion with great fervor and splendid precision. The sight was one wonderful to behold, and certainly is one way to instill true patriotism into their souls. When they had all assembled at the Parade, they sang exceptionally well five songs under the direction of T. P. Giddings, supervisor of public school music.—Alma Voedisch, manager, recently visited Florence Bodinoff at the Dychman Hotel, en route to the west coast. She has met with splendid success, and reports the bookings for next season as most encouraging, especially so for Mme. Bodinoff.—The spring recital of the pupils from the class of Bernice Smith took place on June 15, and showed the advancement made by this competent teacher in handling the seventeen pupils who played. Miss Smith is also one of the best teachers of the piano classes in the public schools.—Genevieve Brombach, a successful young piano teacher, gave a pupils' recital on June 12. Those who participated showed the result of the most painstaking teaching.—Twenty-one artist-pupils of Edwin Skedden gave a recital at the First Baptist Church on June 14.

**Oakland, Cal.**—(See "Music on the Pacific Slope.")  
**Philadelphia, Pa.**—(See letter on another page.)

**Richmond, Va.**—The past season has been one in which many events of musical importance and interest have taken place. Much enthusiasm was in evidence at the festival which opened in the City Auditorium on April 29 by the Wednesday Club, in celebration of its twenty-fifth anniversary. The program, which was presented by the club chorus, W. Henry Baker, director; the Russian Symphony Orchestra, Modest Altschuler, director, and Nina Morgana, soprano; Helena Marsh, contralto; Raphael Diaz, bass, and Thomas Chalmers, baritone, has seldom been equaled in excellence in the history of the organization. The Russian Symphony Orchestra played the first number, the "Mignon" overture, arousing immediate enthusiasm from the audience, after which John Powell's "Banjo Picker" was played as an encore. Verdi's duet from the prison scene in "Trovatore" was given an excellent rendition by Miss Marsh and Mr. Diaz, followed by the "La ci darem" duet, from Mozart's "Don Juan," sung effectively by Miss Morgana and Thomas Chalmers. These four artists united in closing the first half of the program with a brilliant rendition of the "Bella Figlia" quartet, from "Rigoletto." The Wednesday Club furnished the second half of the program with Sullivan's "The Golden Legend," a choral work which is sufficiently dramatic and provides adequate contrast in scope and variety of choral treatment, with telling passages for the solo voices. Under the direction of Mr. Baker, the chorus sang with delightful quality of tone and to the spirit of the text and score, reaching a climax in the majestic evening hymn, "O Gladsome Light." Another very effective unaccompanied chorus was "O Pure in Heart." Well known soloists who appeared at the festival performances given on May 1 and 2 were Mabel Garrison, Paul Althouse, Lambert Murphy, Sophie Braslau and May Peterson.—During the past winter concerts have been given here by Anna Case, Margaret Wilson, Percy Grainger, Ossip Gabrilowitsch, Julia Clausen, the Flonzaley Quartet and numerous others.

**St. John, N. B.**—A concert in aid of the building fund of St. David's Church, recently destroyed by fire, was held in Centenary Hall May 21. A large audience was present. Those participating were Mrs. L. M. Curren, Erminie Climo and Louise Anderson, sopranos; Blenda Thompson, contralto; A. C. Smith, tenor; E. C. Girvan and Dr. P. W. Bonnell, basses; Mrs. T. J. Gunn, violinist, and Stephen Hurley, reader. Mrs. J. M. Barnes was the accompanist.—The piano pupils of Dorothy Bayard gave an exceptionally fine recital at Miss Bayard's studio, Orange Hall, Wednesday afternoon, May 22, assisted by Valde Fenton, soprano, and Madeline Barker, violinist.—An interesting entertainment, consisting of literary and musical numbers, was given to the soldiers now convalescing at the armories. Louise Anderson, Madeline de Soyres, Gladys Gibbon, Valde Fenton, Dorothy Creighton, with Dorothy Bayard as accompanist, furnished the program.—A pleasing entertainment for patriotic purposes, under the auspices of the Royal Standard Chapter, Daughters of the Empire, was given at the Imperial Theatre on June 4. The scene was laid in a Japanese garden, and the program consisted of songs, dances and choruses,

all Japanese in character. The Japanese costumes of the performers and ushers were very attractive, being correct in every detail. D. Arnold Fox was musical director.

**St. Louis, Mo.**—Despite unusual heat, a splendid audience turned out on Sunday afternoon, June 9, for the first of the free band concerts in the Municipal Theatre. The most interesting note that the program promised was a patriotic hymn, "The New America," by Charles Claflin Allen, a St. Louisan. By way of a military prelude, the band opened the program with the Weldon "Mound City March," which was immediately followed by an impressive flag raising by a regiment of the Home Guards, to the accompaniment of "The Star Spangled Banner," under the direction of Frederick Fischer. Other points of interest were lent by the variety the program showed in the numbers by the Pageant Chorus, the High School Chorus, under the direction of E. L. Coburn, superintendent of public school music; some community singing by choruses and audience, and of especial interest was the solo "When the Boys Come Home" (Speaks), by Irene Hackman, contralto, of the Pageant Chorus. So well received was Miss Hackman's number that she was obliged to repeat it. Hers is a voice of lovely quality, which she handles with skill and discretion. It was peculiarly effective in the out of doors auditorium. A bit of vivid color was introduced in a pageant of the Allied nations. Scotland was especially well represented by a band of pipers, characteristically garbed and piping away with a will.—There has been a rapid succession of recitals, in which some excellent work has been shown, both on the part of teacher and pupil. Ethan Allen Tausig divided the work of his voice students into three recitals. John W. Bohn's pupils have given two programs, as have also those of Georgia Lee Cunningham.—On June 7, at the Wednesday Club, the graduation exercises of the Heink Conservatory of Music took place. Quite interesting was the three-piano arrangement of the "Marche Funebre," Chopin, and the Rubinstein "Kamennoi Ostrow" for two pianos. Charles F. Hatfield, who has been so closely identified with the movement to ally the musical elements of St. Louis with the Chamber of Commerce, made a splendidly inspiring address to the class.

**San Antonio, Texas.**—Two musical programs of particular interest were given recently at Kelly Field, one in charge of Mrs. Frederick Abbott, at Y. M. C. A. Building 159, with the following participants: Zulene Junghecker, Hazel Cain, Eleanor Harris, Bernice Milburn, Margaret Delfraisse, Laura Reid and Virginia Morse. The other program was in charge of Gertrude Saynisch, given in Y. M. C. A. Building 158, and the program was furnished by Josephine Walker, Sarah Karcher, Martha Wolfe, Sallie Simms, Mildred Miller, Sergeants Johnson and Goodman, Gertrude Saynisch, Ethel Hendricks, Louis Saynisch, Mrs. F. L. Parks, and Sallie Simms, Sergeants B. Simms and C. Simms, the last three mentioned in vocal trios.—Bertha Berliner, soprano, gave a program recently at Kelly Field, in Y. M. C. A. Building 161, assisted by Hayden Owen, pianist, of the Army Y. M. C. A. "There's a Long, Long Trail," by Zo Elliott, was included in the program and with the instant approbation of the men.—Kathleen Blair Clarke and Mrs. Louis Reuter, soprano, gave a program of Mrs. Clarke's songs, for the men at Camp Stanley recently, the men voicing their appreciation of the songs by asking for their repetition. Others participating in the program, which opened with selections by the regimental band, were Sallie Simms, who gave ukulele numbers; Maida Davis and Stella Hagy, readers; Zelma Rives, soprano; Ruth Elizabeth Herbst, cornetist, and little Mary Adel Carson, who sang catchy little songs. Ethel Brown was the accompanist.—On Memorial Day, many programs were given at the various camps in the Y. M. C. A. buildings, in compliance with the proclamation of President Wilson, that the day be spent in thought and prayer. Prominent men spoke, before the programs, which were serious in nature.—The advanced piano pupils of John M. Steinfeldt appeared in recital on June 1, in St. Mary's Auditorium, and included Mildred Seele, Lucy Banks, Anna Sutcliffe, Grace Miller, Ethel Brown, Elsa Schott and Flora Briggs.—The "Victory Girls of San Antonio" gave a program at Camp Travis, June 4, under the auspices of the Knights of Columbus War Activities in the Southern Department. Those appearing were Adeline Craig, soprano; Bessie Guinn, cellist; Maida Davis, reader; Hazel Cain, violinist; Josephine Lucchese soprano, and Sallie Simms, who gave ukulele selections. Ella Mackensen was the accompanist.—The Euterpean Club, the members of which are E. Alice Holman's music class and their young musical friends, gave a program on June 4, in St. Mark's Parish House. Those participating were Anne Maverick, Anne Lewis, Sue Elmore Cunningham, Mary Adel Carson, Frances James, Barbara Holmgreen, Dorothy Bell Newbon, Zula Blanks, Byron Eastburn, Virginia Price, Gordon Price, Elizabeth Baldwin, Nellie Jourdan, Jamie Astin and Mildred Whitley. The assisting artists were chosen from among the youngest public performers in the city, and included Emma Steil, reader, pupil of Briggs School of Expression; Constance Romberg and Helen Milburn, violinists, pupils of Walter P. Romberg, and Margaret Whitley, artistic dancer.—Eighteen piano pupils of Ella Mackensen appeared in recital on June 5, and showed the result of careful training.—Mrs. G. Bedell Moore gave a garden party for the men in the camps within the vicinity on June 6. The program was furnished by men from the camps, many of whom before entering the army were professional musicians and entertainers. The program included a bagpipe selection, James Prentice playing the pipes and Mr. Pierce the drum. Others who took part were Sergeant Frank Budd, I. C. Mitchell and Mr. Lockard. The program was decidedly enjoyable.—The San Antonio Musical Club gave a most interesting program in the new Red Cross Building at Camp Travis, June 7. Those participating were Mrs. Robert Schermerhorn, pianist; Martha M. Baggett, soprano; Lillian and Russell Hughes, violinists, who also gave two classical dances; and Camille Lodovic, soprano.

**San Francisco, Cal.**—(See "Music on the Pacific Slope.")

**St. Louis, Mo.**—(See letter on another page.)

**Tacoma, Wash.**—(See "Music on the Pacific Slope.")

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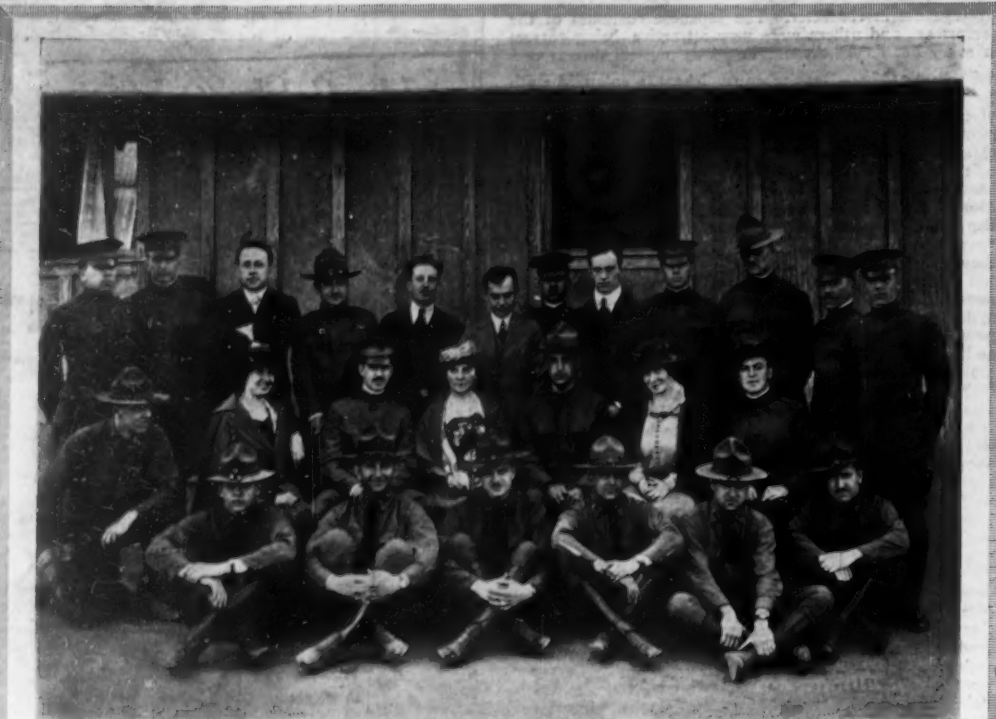


Photo by White Studio.

GROUP OF OFFICERS AND GUEST ARTISTS AT CAMP DIX.

Reading from left to right the artists, in citizens clothes, are: (standing) Arthur Hackett, tenor; Emanuel Balaban and Mischa Levitzki, pianists, and Elias Breckin, violinist. (Sitting) Mrs. Hackett, accompanist for her husband; Lenora Sparkes, soprano of the Metropolitan Opera Company, and Mrs. Yeatman Griffith.

## AN ABELL CRITICISM OF AUER

Written Twenty-three Years Ago

Now that so much is being said and written about Leopold Auer in this country, the following account of the great violinist's playing, which was written by Arthur M. Abell in Berlin, on March 17, 1895, or more than twenty-three years ago, and which appeared in the *MUSICAL COURIER* of April 3, 1895, will be found of special interest. It was the first extensive criticism of Auer to be published in America:

Berlin, March 17, 1895.

"No less than twelve violin virtuosos have been heard here since last writing. They all sink into insignificance when compared with that wizard of the bow from the North, Leopold Auer. The leading musical light of St. Petersburg and Russia's greatest violinist, Leopold Auer, possesses qualities of true greatness; his playing commands the respect and admiration of even the most hardened concert goers and critics.

"Although Auer's name has been familiar to me for years, I was not aware that he was of that small class of really great violinists, and I did not expect anything extraordinary on going to the Philharmonic last Friday evening. On arriving there I was much surprised to see that he, with his Tchaikowsky program, consisting of the D major violin concerto and three orchestra numbers, had drawn an audience that well nigh filled this large hall. As a conductor, from the start he made a most favorable impression. But if doubts as to his superior musicianship existed in the minds of any, they were certainly dispelled before the concert was finished. Leopold Auer is an interpreter stamped with genius. All possessed of musical temperament left the Philharmonic Friday night feeling that they had been in the presence of a great master.

"With most other great violinists, the violin itself is ever strongly in evidence. This is so with Wilhelmj, Saueret and Sarasate. One can rarely separate the idea of virtuosity from them. One feels their power and marvels at the resources and perfection of the violin, that is capable of such expression. It seems as if they were born for the instrument.

"The impression on hearing Auer is quite different. The presence of the great interpreter is felt. His astounding virtuosity, the ease with which he overcomes mountains of technicalities, his command of the bow and his large tone are all forced into the background by his overpowering command of the work he is interpreting as a whole. His musicianship is so great over and above the task in hand, and his powers of expression so much greater than the violin's, that one feels the limitations of the instrument. To give full play to his inmost feelings Auer would require an instrument greater and more perfect than any in existence, an instrument on which all the effects of the orchestra could be produced. He plays the violin for want of a better medium. . . . It was fascinating to observe this man as he stood there, and to try to analyze his power, which was so plainly felt. Such a marked sense of rhythm as his I have rarely seen. He practically conducted during the entire concerto himself. The man who held the baton was but a mediator between him and the orchestra.

"Auer's rhythmical precision displayed itself in early childhood. In 1849, when but four years old, during the Hungarian revolution—he is a Hungarian by birth—he attracted the attention of musicians by the artistic way in which he beat the drum while soldiers were marching in and out of his native town. He showed musical ability even earlier than his talent for violin. His first instruction was received in Veszprém, his birthplace; later he studied at the Budapest Conservatory, and then studied in Vienna. The finishing touches were given him by his father, who was at that time concertmaster

at Hannover. Then he traveled for some years as a virtuoso. In 1868 the position of first instructor of the violin at the St. Petersburg Conservatory, hitherto held by Wieniawski, was offered him. This he accepted, and since then the Russian capital has been his home. With the cellist, Davidoff, he founded a string quartet that became famous throughout Europe, and which remained the pride of musical Russia until Davidoff's death, in 1890. Auer's influence on musical progress in St. Petersburg has been great. Now he has taken upon himself the task of arousing in Germany greater interest in the works of his late friend, Tchaikowsky. He certainly made a most successful beginning at his first concert, though it was clear that the applause was meant more for the performer than for the composer. It was spontaneous, loud and prolonged. The audience would not stop until an encore was granted. This—the "Sérénade Mélancolique"—was quite in keeping with the program, and was beautifully and touchingly played. I forgot Auer, forgot my surroundings, and thought only of the music and the words of the poet:

He drew as if from thoughts finer than hope  
Comfort around him in ear-soothing strains  
And elegant composure; or he turned  
To heaven instead of earth, and raised a prayer,  
So earnest, vehement, yet so lowly sad,  
Mighty with want and all pure human tears,  
That never saint, wrestling with earthly love,  
And in mid age, unable to get free,  
Tore down from heaven such pity.

## REVIEW OF NEW MUSIC

### THE BOSTON MUSIC COMPANY, BOSTON

G. Herbert Knight

"Trust in God at All Times," cantata for general use, or for times of national peril, for choir and congregation, with organ accompaniment. The words of this very useful and practical work are selected from the book of Psalms and the music is thoroughly churchlike in character, but of the bright and cheerful kind. Good part writing, excellent harmonic progressions, fresh and natural melodies are to be found on every page. It is not more than moderately difficult for a good choir, and there is a simple hymn at the end for the congregation.

#### A. Gretchaninoff

"Cradle Song," an organ transcription by Edwin Arthur Kraft. The music is interesting in itself without the title, and is consequently welcome as an organ piece. That excuses the seeming incongruity of a cradle song for a church or concert organ, which is usually placed far from children's sleeping apartments.

#### A. Arensky

"Romance," an organ transcription by Edwin Arthur Kraft, a musical trifle by a musical Russian. Good Russian music is always in demand, for it has characteristics that make it attractive. Fortunately, the Russians' incapacity for political understanding does not extend to their music. Arensky is one of the most eminent of modern Russian musicians.

#### Edward J. Sturges

"Meditation," a kind of song without words, for organ. The melody is flowing and more like an impromptu or improvisation than the usually accepted slow paced meditation. But, of course, there is no rule in this matter.

#### René L. Becker

"Cantilène," a more than usually long and important organ solo of the cantilène variety. It is evidently the work of a man who understands the organ—at least the modern organ with the beautiful solo stops, imitating orchestral instruments. The right hand has the melody, as might be expected. But the left hand has an independent

and important part which is more than the modest accompanying harmony of organ pieces of this nature. The work is by no means difficult, and should find many admirers.

#### Ramon Zuera

"Igualada," a Spanish dance for the piano, with the well known Habanera rhythm and several less known Spanish characteristics. It is an effective concert piece, with a peculiar flavor, but it can hardly become a favorite with the masses any more than the music of Brahms or Debussy can. It is entirely different from those two composers, nevertheless.

#### Gaston Borch

"Cavatina," a pleasing and natural melody for violin or cello, with an effective piano accompaniment, suitable alike for concert use, for the amateur at home, and for the student.

#### Mana Zucca

"Sleep, My Darling," a charming song which any sensible person will stay awake to hear. The music might be used, if necessary, as a valse lente without words.

#### Katherine Ruth Heyman

"Dorian Lullaby," otherwise an attractive song with a very singable tune and a piano accompaniment of harmonies that may or may not be strictly in the Dorian mode of the Greeks. Probably it is not, but it had better be left as it is.

### WHITE-SMITH MUSIC PUBLISHING COMPANY, BOSTON

#### Charles Wakefield Cadman

"Encore," being the name of a bright and vivacious little song suitable for a singer to express withal her thanks to an audience for recalling her to the platform. The idea is clever and amusing, and the music is in the best Cadman manner, therefore pleasing to the public.

#### Meta Schumann

"Thou Immortal Night," a song of fervor and passion, with passages of brooding calm. It is a concert song with fine vocal effects and a strong and brilliant piano accompaniment.

### CARL FISCHER, NEW YORK

#### Albert Stoessel

Five transcriptions for Violin and Piano. These transcriptions are exceedingly well done by a master of the violin, and one who knows how to select what is suitable for transcribing. The real charm of the music belongs, of course, to the original, but Albert Stoessel is entitled, nevertheless, to much credit in bringing back to life old works that have been neglected, and for arranging modern songs and dances for the violin. The names of the five pieces are: "La media noche," a Spanish dance by J. Aviles; "Languir me fais," a French chanson of 1525; "Pavane," by Marcello; "Symnopedie," an ancient Greek dance by Eric Satie; "Anoranza," a Spanish dance by the late Granados. All five of them are fingered, bowed, and otherwise edited for playing or teaching.

### THE WILLIS MUSIC COMPANY, CINCINNATI

#### J. R. Morris

Five Musical Impressions for the Piano. These short and well written piano pieces are after the manner usually associated with Mendelssohn's "Songs Without Words," in that the melody is generally vocal and prominent and the accompaniment subordinate, like a song accompaniment. Musically, J. R. Morris does not copy Mendelssohn at all, but writes in a melodic and harmonic style more popular to a modern public. He has not experimented in ultra-modern chord progressions, however, but has written good music of a popular kind. There ought to be a demand for just such music as this among the hosts of amateur pianists throughout the land.

### PER ARDUA AD ASTRA

By Caroline Russell Bispham

To the memory of my son, Second Lieutenant D. Charles Bispham, Royal Flying Corps, British Army, and of his boyhood friends, George Manley, Coleman Williams, and Richard Mansfield of the Aviation Corps of the United States, all dead in the service of their countries.

Perhaps God hath need of their clean, young souls,  
Like straight, strong spears of silvered-steel,  
Firm and fearless to stand by His throne  
As He sits in sacred state alone  
And hears War's death-bell as it tolls.  
For His brooding Heart must sometimes feel  
That His world is ruled by endless hate  
And horror. So ever it was too late  
Before sin touched them or life's complaints  
And sorrows, God took our soldier-saints  
Brave and unvanquished. (I had but one,  
My treasure of treasures, my only son!)  
He gave them bright wings of fulfilled desire,  
Wings that were tipped with immortal fire,  
Wide wings of wonder that flew to God—  
While their bodies lie 'neath the greening sod.

I can see them now with the eyes of my soul  
As they fly on swiftly toward their goal,  
Farther and farther from sin and hate,  
Nearer and nearer to Heaven's gate.  
They have gone before us. We must be brave—  
Nothing else matters this side the grave.

When the eyes of Azrael look into ours  
He will see reflected the light of stars  
Left by the glorious trail they made  
Our sons, our stars, as all unafraid  
They flew from this Earth and entered Heaven.

Thus God hath blessed us seven times seven.



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